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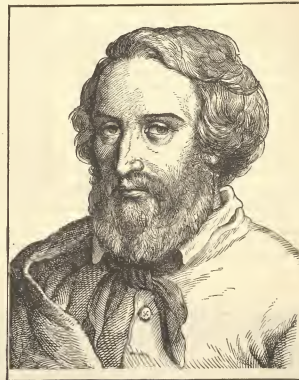
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The Quality of Great Music



HEINRICH HEINE
"The work is greater than the master."

BEETHOVEN, the incomparable, once wrote, "Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creation of art, is mightier than the artist." No thought ever penned by the immortal masters of music is mightier than this. The quality of greatness in music is both finite and innate. It eclipses the genius that produced it. When a towering musical mind, soaring in the sphere of the imagination in search of an ideal, captures andything beauty, a real masterpiece has been brought into being. It is not a contraption produced by mathematical tricks, but a thing of eternal eminence—a fragment of divinity given to Man.

It has been the privilege of your Editor to know many of the great musical creators of our time. There is one outstanding characteristic about these composers, and that is their reverence for the art itself. None of the really immortal writers has, at any time, given the least consideration to himself, in discussing his works. There has been no ostentation among these richly endowed artists. Their attitude often has been one of reverent mystery as to the source of their inspiration. Heinrich Heine, the German-French poet, surely sensed this when he wrote, "There is certainly something marvelous in music. I may say that it is, in itself, a marvel. Its position is somewhere between the region of thought and that of phenomena; a glimmering medium between mind and matter, related to both and yet differing from either. Spiritual and yet requiring rhythm; material and yet independent of space. The work is greater than the master."

There exists a kind of sincerity and humility which are almost the invariable attributes of the great in all fields. Self-abnegation has been one of the distinguishing characteristics of the immortal figures of history. The amazing position achieved by General Dwight D. Eisenhower is due not alone to his extraordinary ability, but to his innate modesty and grateful recognition of the millions who gave their all, that he might do his part in leading the world to a new victory of decency over bestiality. With all of its national heroes, America never has had more reason to be proud than in the case of this unpretending fellow citizen, whom many in other lands have proclaimed a military genius greater than Alexander, Caesar, or Napoleon. The London Sphere, in commenting upon Eisenhower's sincere and magnificent reception of the honors bestowed upon him in London, wrote:

"This is the happy warrior; this is he. The King, the Government, the City, the Nation have been pleased and proud to do him honour. A great soldier, a great leader, a great heart; best, a great mind. No pettiness anywhere. We have put our garlands of bays on an outstanding public figure in whom is no littleness at all. He fought to make men free. He achieved his purpose by making them outlaw their pettiness and personal ambitions, and pull together as a team. And he promises to go on fighting for that team spirit, between Britain and America, between this official and that, between New York and London, without which there is no hope of peace for us or our children or for civilization. Indeed, Eisenhower in the past years strode this narrow world like a Colossus because his mind was really and truly big. In the midst

of a dog-fight of petty and slick intrigue, we crowned a noble character who 'nothing petty did, or mean, upon this memorable scene.'"

It was likewise true greatness which led such tremendous figures as Field Marshal Brooke, Lieutenant-General Browning, Vice-Admiral Burrough, Air Marshal Coningham, Lieutenant-General Dempsey, Admiral Cunningham, Air Chief Marshal Douglas, Field Marshal Montgomery, and Air Chief Marshal Tedder in the glorious cause and thus brought to themselves immortal acclaim. But note well and often that none of the military figures of our enemy ever failed to consider themselves greater than their work, and therein lay the germs of their failure. The great ideal and its attainment is always greater than the individual.

The power and beauty which come into being in the crucible of genius, mark a work as a musical masterpiece to be revived every time the composition is performed. Sir Edward Bulwer-Lytton caught this idea in his statement, "Music, once admitted to the soul, becomes a sort of spirit and never dies. It wanders the halls and galleries of the memory and is often heard again, distinct and living, as when it first displaced the wavelets of the air."

The quality of greatness is inherent in the master work itself. Beside it, the creator is dwarfed. The conception of a rich and beautiful art work elevates the creator in the process of its development. Only in this way can we account for the fact that a man such as Richard Wagner, who exhibited many shortcomings in his daily life, when suddenly elevated through the spiritual force of Divine inspiration, transcendently endowed with immortal greatness. When Wagner was producing his wonderful works he was always a man apart from this world, mystically oblivious to his material surroundings.

Musical composition cannot be learned through musical theory, harmony, and counterpoint. These all-essential studies are merely the keys through which the composer gains an insight to music itself. They enable him to study the technique of all great composers, from Bach to the present. Our fine friend, the late master teacher of composition, Dr. Percy Goetschius, knew this and in

his classes and in his work made interminable quotations. In communications to your Editor he always stressed this point. Once he stated, "Music is not calculus, trigonometry, or geometry. A symphony is not a development of a mathematical problem. When an architect designs a magnificent building he and his associates must be masters of technical detail, but the inspiration for the whole never came from a book of mathematics."

Richard Strauss once told us, with his great modesty, that he was annoyed by those who thought that a composer could sit down and contrive a masterpiece merely because he had had fine technical training. He had a reverence for inspiration and was conscious that when working he was controlled by a force far greater than himself. "Composition," he said, "is not a shoemaker's job. One cannot peg out music."

A more modest man than Rachmaninoff never lived. Once, when we were discussing part of one of his concertos with him, he obviously was so absorbed with

the work itself that his comments were similar to those about a work written by some other composer. The great Italian Church composer, Enrico Bossi, while writing and rehearsing a new work in an office adjacent to that of your Editor, was so absorbed in it that he was almost unnoted by a procession of assistants who were obliged to pass through his room. The following day he returned for more practice. Starting to play from his notes, which had been copied overnight by a member of the office staff, he said, "Non ho mai scritto questo!" ("I never wrote that.") When he was assured that he actually had written the composition, he exclaimed, "È di vero impossibile, ho dimenticato tutto!" (It is impossible. I had forgotten it completely!)

Gustave Mahler told us that he once came across the manuscript of a portion of a movement he had written for a symphony and that later was so new to him that he had no recollection of writing it. Thereafter he used part of it for his famous Eighth.

There is a tradition that Schubert often was unable to identify some of his published pieces as his own. When audiences went into raptures over his works he was embarrassed and surprised.

Experienced music critics have little regard for composers who have a feeling that the reason their great masterpieces have not been successful is that the works have not been exploited. Exploitation and publicity are most valuable, but unless the work itself has greatness in some form it is not likely to hold a considerable grasp upon the imagination of a large public for more than a short period of time. Of course a single tune may capture public favor and, in these days of super-radio communications, tour the world for a few months, only to crash to earth like an overworked and poorly managed airplane. One rarely hears again. America now has many magnificent original young music workers who, like MacDowell, Sousa, Carpenter, Hanson, Nevin, Grofé, and others, have had a fine technical training and splendid inspiration, and whose works should be better known than they are today. That is because they have the quality of great music, and their composers never have exhibited any silly illusions that they are greater than their creation.

"Music wakes the soul and lifts it high and wings it with sublime desires and fits to bespeak the Deity."
—JOSEPH ADDISON

Teaching Music Means Teaching Taste

A Conference with

Robert Casadesu

Distinguished French Pianist and Composer

TO MY MIND, the first step in music instruction is, not the assigning of 'pieces,' or the cultivation of technique, but the inculcation of good taste. Whatever digital powers the student develops, their value will be no greater than the value of the music to which he applies them. Thus, he should be taught to appreciate agreeable sounds and worthy music to accomplish this?

"I have been much interested in a 'method' developed in Switzerland, by a Mlle. Bourgeois, the results of

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Robert Casadesu needs no introduction to readers of *The Etude*. Born in France, of a distinguished musical family, Mr. Casadesu showed his extraordinary gifts at a remarkably early age. At three, he was able to play the piano. After studying at home and with eminent masters, Mr. Casadesu launched upon a notable career in which he has always found time to combine extensive concerting with teaching. His platform appearances and his broadcasts have made him a sensitive art a household word to millions of listeners, and his pedagogic activities include master classes at the Conservatoire School of Music and of the Berkshire Hills music colony. Making his home in Princeton, New Jersey, Mr. Casadesu is a friend of Professor Albert Einstein, whose violin playing he likes to accompany. With his wife, Mme. Gaby Casadesu, he has presented many concerts of two-piano music. In the following conference, Mr. Casadesu discusses the fundamental elements that must underlie sound instruction.

—EDITOR'S NOTE.



ROBERT AND GABY CASADESUS

portant, she will have a taste for good tone.

"In second place, then, comes the cultivation of finger dexterity. The best way to achieve that is by aware and intelligent practice of scales and the established exercises (Czerny, Hanon, Pischna, Stamaty and so forth). This part of the work is enormously important, of course, since no music can be made without adequate technical facilities for playing it; still, it must always be kept in its true place—the means to the end of making music. For this reason, I believe it is a great mistake to separate technical study from the study of fine 'pieces.' As soon as the pupil has sufficient command of the keyboard to encompass easy works, he should begin to work at them.

Introducing Mozart

"First, he should be initiated into the easy pieces (Little Preludes, Inventions and so on) of Bach. And next he should learn to know Mozart. Now, Mozart presents a number of problems! Mozart is so 'popular' as he deserves to be. Why? That is hard to say! For one thing, he is not too much played at concerts, and so the pupil has fewer opportunities for cultivating his acquaintance. Also, Mozart can sometimes have the disappointing result of sounding easy when it is not so. The pupil feels that he has spent much effort on something that does not 'show.' And, finally, there is so much misunderstanding in the presentation of Mozart, that the pupil may not get a correct impression of him.

"The first problem is, what work of Mozart's shall the pupil begin with? In nine cases out of ten, the answer is, the easy Sonata in C major. And there a difficulty arises. The Sonata seems simple, but in reality require the interpretative powers of a great virtuoso! The young pupil may manage the notes, without actually penetrating the work. And so he leaves his task unattended. A better plan, I believe, is to begin with the Variations, the teacher selecting those of the collection which are most within the compass of the student, both technically and musically. And if the pupil doesn't 'like' them? No matter! Let him study them notwithstanding! It will be training that very likely will be appreciated later.

Here I must permit myself a digression on the teacher-student relationship. I believe heartily in 'individuality' and 'freedom of opinion'—but in this case, those freedoms must be limited to the choice of a teacher. Once the pupil is in an instructor's charge, his 'freedom' stops. He is bound to follow his master's instructions respectfully and conscientiously. If he cannot, he should go to a different teacher. The student who refuses to play a work because he does not 'like' it, who refuses to carry out instruction because he does not 'agree' with them is not harming his 'freedom,' but his self-control. So then, even if he doesn't 'like' to study Mozart, let him do it anyway. (Here, an interesting experiment may be made. Put a paper cover over the front page of the volume, and paste a bit of paper over the title of the work, and let the pupil find his own reactions to the selection without knowing who wrote it! This duplicates what happens on the concert platform, when works are presented anonymously, as encores. Very often, works that are not 'popular' when announced, are enthusiastically received simply as music. I have done this many times with the works of Chopin.)

Mozart and the Appoggiatura

"Further, Mozart can be made entirely delightful to the young pupil, if his works are approached correctly. The first hint is to get hold of an edition that is as little 'edited' as possible. Mozart, like Bach and Scarlatti, indicated no nuancing whatever. Much of the 'feeling' that has been edited into Mozart, absolutely spoils him. The most clean-cut, clear-cut, and truth that go into Mozart's works, the less sentimentalizing and 'effectiveness,' the better he will sound! Also, it is a greater stimulation to the pupil's imagination to study the music rather than an editor's apocryphal indications. (As a matter of fact, we do not know accurately what effects Mozart wanted—he did not indicate them, and no one else has a right to supply something about which he knows so little!)

"In working at Mozart, the pupil may be puzzled by the extensive use of *appoggiatura*—small-written notes (not grace-notes) which precede the formal notes themselves. In general, the secret is to accent this preceding note—not the note of the proper rhythmic beat. Placing the accent on the *appoggiatura* is the first step in understanding Mozart's phrasing and, of course, gives the music new meaning.

"Again, pupils are often warned against using the pedal in Mozart, the reasons being (1) that the pedal in Mozart, the reasons being (1) that the pedal wrote for the clavierchord (Continued on Page 128)

Want to be a Band Leader?

A MUSICAL QUIZ

by Alan A. Brown

YOU'LL have a band, after you answer the questions below. Each can be answered with the name of a musical instrument. As for the musicians themselves, you'll agree they'd be an unusual aggregation. How many of the following questions can you answer correctly?

1. The Barber of Seville, in Rossini's opera, plays what instrument?
2. In the popular nursery rhyme, what did the cat play while the cow jumped over the moon?
3. In Gilbert and Sullivan's "The Mikado," Nanki-Poo carries what instrument while disguised as a wandering minstrel?
4. Sviyavlet, the girl in Kipling's *The Road to Mandalay*, plays what instrument?
5. The blowing of what instrument crumbled the walls of Jericho?
6. Arturo Toscanini is a virtuoso on what musical instrument?
7. What instrument is depicted in the famous painting, "The Spirit of '76"?
8. What instrument did Benjamin Franklin invent?
9. In Michelangelo's statue, what does Moses hold?
10. In his early years Oliver Goldsmith, author of "Vicar of Wakefield," wandered over Europe playing what instrument to eke out food money?
11. What instrument supplies the musical accompaniment to the mariner's tale in "The Rime of the Ancient Mariner"?
12. What instrument is the national symbol of Ireland?
13. What musical instrument is depicted in Renaissance paintings as played by angels?
14. Musical tones sounded at the burial for Poor Cook Robin. What furnished the music?
15. What musical instrument did Mother Hubbard's dog play?

ANSWERS

1. Flute
2. Banjo
3. Lute
4. Harp
5. Horn
6. Flute
7. Trumpet
8. Balloon
9. Scepter
10. Clarinet
11. Guitar
12. Flute
13. Flute
14. Trumpet
15. Horn

HOW OPERA HIT G. I. JOE

After Pictorial-Service Photo by Choolick.

How Opera Hit G. I. Joe

by Cpl. David L. Meyer

PENINSULAR BASE HEADQUARTERS, ITALY:—

After they cleared the thousands of mines and tons of debris, Opera came back to liberated Leghorn recently for the first time in four years. The Angelic Company of Rome with some members in the group borrowed from Rome's Royal Opera Company sang before 30,000 American troops in a two-week season. Bitterly anti-fascist, Baronesse Elinor Angeli, manager of the company, a Vienna-born Italian citizen, accused the Fascist State of having curtailed opera singing in many of the smaller towns. "Under Fascism," said the Baronesse, "the few sets of Mussolini were given all opportunities and young singers had no chance."

Italy's traveling opera companies, once prevalent in pre-war days, have practically ceased in war-torn Italy, due to the difficulty of securing transportation, food and lodging. It was only through the sponsorship of Peninsular Base Section Special Services that

opera was made possible in cities like Leghorn for the civilian population as well as Allied troops. How was the debut of opera greeted in Leghorn? Insistent soldier demand (and it is the job of Special Services to see that soldiers get what they want) forced another two-week opera season currently showing in Leghorn's Golden Theater. This time Benjamin Gligl headed the star-studded cast of singers.

Out of the 30,000 troops per cent had never heard opera more than seventy-five per cent who heard the first opera, Section units conducted by the Special Service Section. It was discovered that more than half of the seventy-five per cent of men had purchased tickets again for the second opera season.

"Typical of the first night comments was the opinion of one man who said: 'I don't know what it's all about but I like it. When I hit the States I'm going to the Metropolitan and see if I can tell the difference.'"

"FORWARD MARCH WITH MUSIC"

The Rhythmic Background of the Orchestra

A Conference with

David Grupp

Chief Percussionist, NBC Symphony Orchestra
Conductor, National Broadcasting Company

SECURED EXPRESSLY FOR THE ETUDE BY GUNAR ASKLUND

marking the rhythms. Further, their rhythmic function varies with the nature of the group in which they are used. Let us look at these various uses separately.

The Drummer "Gives the Hit"
In the dance band, the percussionist carries a greater responsibility than might be thought. The most famous and accomplished solo player (violin, saxophone, and so forth) may be spotlighted when he plays a chorus alone—the technical jargon for this is "taking off"—but it is the drummer who inspires him by accuracy, insistence, fervor, and above all, by the balance of his rhythmic beat. The soloist is what we call "given a hit" by the drummer. In the theater orchestra, the percussionist helps with the tempo, both for the orchestra and for any singing or dancing groups on the stage. In symphonic work, the percussionist is responsible not only for rhythmic but also for color effects.

In radio, the percussionist must provide all of these services and, in addition, must know how to adapt the balance of his work to the mechanics of broadcasting. For example, he must learn how much the microphone will accept. The striking of a cymbal must be done so that it does not sound like a crash; a xylophone must not sound like wood and hence its player must be very sure of where to place his instrument and how to select and vary his sticks for volume. Again, since the tympani are of low frequency, they must be made to sound like bass instruments of mellow tone quality, and not like a metal drum.

As a right-handed person, the percussionist to learn these things? Chiefly, by experience—even more, through sound and aware musicianship.
In other words, the percussionist is responsible for a great deal more than hitting a drum. He is first and foremost, a musician. His instruments are not "easy" and his task is not "easy." These are helpful factors for the school-band drummer to keep in mind.

The chief need, professionally, is for the all-around percussionist. Other instrumentalists are specialists on their own instrument; it is something to talk about if a pianist, for instance, is also fluent and flexible on strings. But the percussionist must be a master of more than a dozen instruments—the snare drum, the bass drum, cymbals, bells, xylophone, vibraphone (or marimba), castanets, tambourine, triangle, song, and many other

"special effect" instruments, largely of Spanish or South American origin, such as the guitar, the shakers, the rattles, and so on. Some percussionists develop into specialists on one or two of these instruments, but the great need-to-day, especially in radio with the variety of demands of its varied shows, is for the all-around man who is able to adapt himself to good work on all the percussion instruments. In radio, the day's work may include performances with a dance band, a radio script show, a brass band, a symphony orchestra, and a bit of solo work. After putting in such a day of work (to say nothing of the training that makes the putting-in possible), one is sometimes startled to hear an eager-eyed youngster say that he means to learn the drum because it's easy and takes little practice!

A Good Teacher Necessary

"How, then, is this eager-eyed youngster to equip himself for the professional percussionist's average day's work? First of all, he needs a good teacher, one who is a fine musician as well as a fine performer and a preceptor. After he knows his business, he can learn a great deal by observing the effects and methods of others; but he can't begin by himself. Instruction in percussion is as vital as in any other branch of music. He can't "pick up" harmony, and he can't do it with percussion. Under the care of a good teacher, then, the first thing is to master the fundamentals of drumming—a knowledge of the instruments and a completely fluent use of the sticks. Here, the "trick" is balance. As we all know, Nature has given greater flexibility to one part of the body, as compared with others; in the right-handed person, the right hand is stronger and more manageable than the left. The first task of the drummer is to develop his less flexible hand so that both are absolutely evenly balanced. He must be alert for this alertness for the rest of his life, for his tone quality. Unless both hands are entirely even, a falsely accented rhythm occurs. There are a number of exercises, of course, for developing evenness and balance, but since two pairs of hands are quite the same, it is necessary for the individual teacher to prescribe them individually.

"In second place, my experience has shown me that it is absolutely necessary for the good percussionist to master another instrument—solely and preferably the piano. In playing the xylophone and vibraphone, it is indispensable to know chord structure and the piano offers the most direct practical means of learning it. Again, familiar with melodic instruments helps develop keenness of ear—an absolute essential to the tympanist who must tune ahead, in one key, while the orchestra plays in another. Absolute pitch is, of course, the most desirable for the tympanist, but that cannot be controlled. Relative pitch can be acquired, by intensive practice and study, and a knowledge of instruments (together with ear-training) helps develop it. In general, I think it best for the young percussionist to work with a well-known specialist. Let him prepare himself for all-around percussion work—and in training for this, let him put his chief energies into strengthening the elements he lacks.

"After the all-important fundamental training has been acquired, he will find that he still has quite

David Grupp, who has been styled the greatest percussionist in the world, began his professional career at the age of eleven, playing the drum in a theater orchestra in New York City. He earned his engagement because the theater's manager was impressed with the child's native talent; he accepted it because his family needed his extra earnings. At this period of his career, he went to school in long trousers rolled up; called three days of three a'clock; and hastened to the theater, where he played from three until six and again from seven to eleven. At the same time, he began the study of the piano (on which he is a fluent performer), and a year later organized and conducted his own boys' orchestra. He reserved part of his earnings for his musical education, and studied theory, harmony, piano, and all branches of percussion with private teachers. In theory, he worked under Ambitzer, the teacher of the late George Gershwin. Mr. Grupp has worked in all branches of music. He played piano professionally a few years; did a solo tour in vaudeville, playing the xylophone (under the name of Jack Davis); made records; did motion picture recordings and played percussion of weddings, parades, club functions, in theaters, and in radio since the inception of broadcasting. He has been chief percussionist of the NBC Symphony Orchestra since that organization was founded and speaks with enthusiasm of his work under Toscanini. Today his son, Morris Grupp, plays percussion under him. In addition to his orchestral work, Mr. Grupp serves as conductor of many of the NBC shows. In the following conference, Mr. Grupp draws on his vast and varied experience in order to outline for readers of THE ETUDE his views on the rhythmic background of the orchestra. —Editor's Note.

What About That Song You Have Written?

An Interview with

Helmy Kresa

Music Editor and Chief Arranger, Irving Berlin Music Company

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

Here is Mr. Kresa's biography in his own words.—Editor's Note.

"I was educated, and studied music in Dresden. My parents who were Czech, brought me to a country in 1921. I was then sixteen. We settled in Milwaukee, and I worked as a milkman, and drove a horse and wagon for three years. My evenings were spent playing in a movie. I played from seven until eleven-fifteen, and I delivered milk from twelve-thirty to six in the morning. With what spare time I had left, I continued my musical studies with Arthur Shattuck at the Milwaukee Institute of Music. It was here that Margaret Rice, a concert manager in Milwaukee, became interested in my work and arranged a scholarship for me.

"It was while I was studying at this conservatory that I became interested in popular music. I was not a very good milkman, so I couldn't high pressure people into buying milk. When I went to collect for the milk company, I gave impromptu recitals on the piano in the best homes on Milwaukee's East Side. Other milkmen would tell the housewives of the butter fat content of the milk; but I would give a free recital instead. This is where I found out that the majority of housewives liked popular music. They liked the music of Irving Berlin. His songs called to remember, What'll I Do? and All Alone are very popular then.

"I started to arrange for Robert Toms who had society orchestras in Milwaukee. I told him that I wanted to go to New York, and become an arranger. He gave me letters of introduction to several large publishers and Irving Berlin was included in these. I decided to try the biggest publisher first. This was the Irving Berlin Music Company. One of their arrangers was ill, and there was an opening for just one week. I started as a music copyist, and did vocal orchestrations, and routine arranging. After a few weeks Irving Berlin became interested in my treatment of the themes; and I have been arranging his songs ever since, making off of his piano parts, vocal orchestrations, and dance orchestrations. Feeling the need to keep on with my musical studies in New York, I selected Tibor Serly as a teacher. With him I was studied composition, orchestration, and conducting."



HELMY KRESA

Dr. Berlin Studios

at work and I can offer some suggestions. Lyrics are often written to a melody; but only in a few cases has a melody been written to a lyric. This might seem to favor the melodic side; but it actually does not work out that way. The composer has only the notes of the scale to work with while the lyricist has the entire gamut of the English language. A hand will play three choruses of a song; but only one in most cases is the vocal chorus, which means that the tune must stand on its own feet.

If you have written a melody that you and your lyric writer have confidence in, help him along by pointing out where you feel the rhythms should be placed. Make him feel conscious of the mood of the tune. He should "feel" the melody as you do, and he should "dig", as we call it, to make his words fit your melody. Once you are satisfied with it, your melody is completed, don't change a note here or there to fit the tune to his phrase unless it improves the melody and the song. This is a common fault of the amateur. He will "cheat" on the melody to make the lyric fit, even though it is a dangerous procedure, and apt to ruin the song.

For instance, if the melody construction is AABA, meaning that the first eight measures are repeated, then a middle strain of eight measures (or release as it is technically called) is written, and the song is completed with—or rather the first eight measures are repeated at the end. This gives a thirty-two measure chorus, and if you count the measures in a popular song you will find that it will have thirty-two measures. Most of them run this length, although there are even exceptions to this rule. The first five or six measures of all the AAs should be identical. The lyric should be written in a contrasting mood. The lyric writer must work to make his words fit the tune or you will hear a song that has been changed over eight measures (to fit the lyric) and it will sound out of proportion.

Your lyricist may have some good titles, and you should start to write your melody around them. Many "hit" songs were written because a lyric writer had a good title. Play around with the title, and get the same "feeling" that you are. (Continued on page 128)

Singers are the only people using verses today, as the dance band leaders discarded them years ago.

Music and Lyrics

Check the "perfect marriage" between your lyric and melody. Here is the most common pitfall of the amateur. Many people can write a good tune, and then they spoil it by "puttin' words to it themselves." They try hard, and buy rhyming dictionaries, and after a while they give up the music. The writer probably enjoyed writing the tune but what a job the lyric turned out to be. The writer always seems to know that there is something wrong with the lyric, and that it should be improved; but he never quite gets around to fix it, and he never will because he does not have the knack. The same problem exists with lyricists who "put a melody to" their own song poems. The obvious answer to the difficulty is collaboration. Ninety-eight per cent of all of the songs that you hear were written by teams, and by that I mean one person wrote the music, and a second person wrote the words.

Writing the Song

Look at a large stock of popular sheet music, and you will not find many songs with the words, and music written by the same person. I know of only three composers who have the genius for both, and they are Irving Berlin, Cole Porter, and Noel Coward. Look around for someone who is interested in getting a start in popular song writing. An advertisement in a newspaper will sometimes produce wonderful results. A partner should be chosen for his talent and ability, and the partnership is much more fun to work together on an equal basis, and the lyric is just as important as the music.

There are no set rules how a song writing team should write a song; but I have seen many of them

THE ASPIRING popular song writer must take into consideration a few important points about how a popular song should be written. The title must be fresh, and have appeal. The lyric and the melody must fit, and appeal to everyone. If it is a rhythm song, it must be up to date. Will the listener be able to dance to it? Will the bands play it, and will singers sing it? Is the range within reach of the average voice, and can both men and women sing it? Will the first four measures entice the listener, and will the title quickly discernible? The auditor should not have to wait for eight measures to find out what a song is about.

Let us look at your song. Can it jump the hurdles just mentioned? I hope so. Why handicap your song by giving it limitations. The average girl singer with a band has a vocal range of an octave and two tones. If your melody has a range of an octave and five tones she could never sing it. You may say that there have been great "hits" with wide ranges, such as *Smoke Gets In Your Eyes*. This is true; but a lavish Broadway production, "Roberta" featured this song, and it became so popular that all of the orchestras and good singers used it. Even now it takes a good singer to do this song justice, and one of the reasons is because of its difficult wide range. Since you have no Broadway show to use your song day after day to create a demand for it, you had better watch the vocal range of your popular song, and see that it is not too wide.

Check the verse, and see that the range is not greater in the verse than it is in the chorus. The chorus is the important part of a popular song, and it would be foolish to have a greater voice range in the verse than in the chorus. The verse should be short, and well written; qualifications which help a song when used by singers on the air. If it is long and drawn out, too much precious air time is wasted, and, as a result, it has slight chance of being used.

"FORWARD MARCH WITH MUSIC"



THE PERCUSSION SECTION WITH MR. GRUPP AT THE MARIMBA
One of the battery of a dozen types of instruments which have much to do with marking the rhythm.

What of the Shrines of Yesteryear?

Weimar, Home of the Great Franz Liszt
by Norma Ryland Graves

though a blockbuster bomb, dropped during Allied raids, exploded but a short distance away. Some of the Liszt manuscripts and letters, once on display, are still protected in a safety vault. Other than that, the house remains about the same as in pre-war days. Even the piano is in tune! No. 34, *Marien-Strasse* is only a few squares distant from the heart of the city. It is beautifully located in one corner of the Stadt Park, through which runs the Lim River.

A Liszt Museum

Liszthaus, or the Liszt Museum as it is now officially known, was presented by the Grand Duke to the Abbé Liszt following his return from Rome in 1869. Although the gift was in the nature of a peace offering, it never ceased to afford Liszt the greatest satisfaction and pleasure. It was the first home he had ever owned. *"Hofgartener"* (Court Gardener's Home), as it was then called, was originally the dwelling of the Grand Duke's head gardener. Before it was given to the musician, however, the house was redecorated and refurbished under the personal supervision of the Grand Duchess and her daughter.

The visitor is admitted through the kitchen and the servant's room. On the upper floor are the large music room, the Master's bedroom, and a tiny dining room. Many of Liszt's personal belongings are still lying where he left them, including his swords of honor—presented to him in much the same manner as keys of a city are today bestowed on distinguished visitors.

On his desk are his glasses, the gold snuff box, and gold cigar-holder presented to him by Napoleon III. In the Music Room, with its colorful Algerian drapes, is a Beethoven concert grand near which is a metronome. But it is in the tiny adjoining bedroom that the religious nature of the musician is disclosed. Here a picture of St. Francis of Assisi hangs above the bed; on the table is an ivory prayer book. Frugality is

FRANZ LISZT
in the days of his youthful triumphs

everywhere evidenced, in striking contrast to the other rooms. During his last years, Liszt gave away such vast sums of money that at his death, his estate had shrunk to small proportions. It does not take the visitor long to go through (Continued on Page 168)



THE ABBÉ LISZT
in his advanced years

MUCH of the romance, the drama, and the historical interest surrounding the lives of the master composers has naturally centered in the cities in which they lived. Monstrous Nazi cruelties, which made World War II the most revolting in history, had no relation to the lives and works of great creative writers, except that they happened in a theater once blessed with art, culture, and music.

In years gone by, until thousands of Americans made pilgrimages to certain musical shrines, many of which have since been pulverized. Not all the records are lost, however. While the grand dual city of Weimar has been damaged, still the home of the great Franz Liszt remains intact. Here many of the greatest pianists of the last seventy-five years went in their youth to drink at a fountain of music.

Weimar has so long been associated with the names of Goethe and Schiller that its importance as a musical center has sometimes been overlooked. In the middle of the nineteenth century the provincial little German city of 12,000 inhabitants achieved a fame denied its larger rivals. In 1849 it became the home of the most popular musician of the time—Hungarian-born Franz Liszt, who was associated, off and on, with Weimar for nearly forty years.

In his dual capacity of composer and director of court music for the Grand Duke of Weimar, Liszt brought the city undying fame. He constantly encouraged new and unrecognized composers by publishing their works. Among his "discoveries" were Wagner, Schumann, Berlioz, Saint-Saëns, Grieg, and others. Weimar soon became the center of the "new" German school, which included poets, philosophers, painters, and novelists as well as musicians.

An Undying Fame

In Weimar Liszt experienced his greatest triumph, and here also he met defeat so bitter that for a time he abandoned his beloved music to take minor orders in the Roman Catholic church. His devotion to Wagner, whose spectacular music at that time was caustically criticized, along with his untiring efforts to produce the best in contemporary music, made the broad-minded Liszt a target for scurrilous attacks in which details of his private and personal life were not even spared.

Although Weimar's musical importance ceased soon after the death of Liszt in 1886, the fame of its immortal son lived on. By the time World War II broke out, Weimar—now grown in population to over 51,000—had long become accustomed to entertaining great numbers of international visitors. According to reports, American soldiers stationed in or near Weimar daily visited Liszt's home. Many of them had become familiar with the composer's music through his Hungarian dances and rhapsodies, to say nothing of his ever-popular "Liebesträume."

"The house, it was reported, is practically intact, al-

though they have arranged their own music) (this should be your own expense.

Don't answer advertisements urging you to send your songs to these advertisers. These people have no intention of helping you to get your songs published, or into motion pictures as they promise. The impressive looking contract you see in a "column" for you to pay money to have your songs printed. As these advertisers are not legitimate publishers, they will do a third class publishing job, and charge you an exorbitant fee. If they receive your fee they will put the song away in their files, as they will have no intention of doing anything more about it. They may also want your articles, which they will put a melody for a fee, mostly prepaid or C. O. D.

Band Questions Answered

by William D. Revelli

Metal or Wood Cabinet?

Q. I own a metal clarinet, but my teacher has advised me that the wood clarinet has a tone. Is this true?—K. Pierce, Florida.

A. Yes, your teacher's advice is correct. While the tone of the metal clarinet is rhythmic and melodic pattern, and the wood clarinet is recommended for the advanced players. A metal clarinet is more durable and requires less care; however, the tone is inclined to be metallic and the instrument less flexible.

A Summer Music Camp

Q.—Karehni, my thirteen-year-old daughter is very much interested in your articles of the "modern percussionist." She reads music widely and is interested with piano and percussion instruments after graduation from high school. In the music time she would like to attend a summer study at a school where both piano and percussion instruments are taught. Could you please tell us of a school that teaches these instruments in summer where she would be eligible to enroll?—Mississippi.

A. I would recommend that your daughter attend the National Music Camp at Interlochen, Michigan, where every facility and requirement in the way of teachers are available for her advancement. As you probably know, the National Music Camp is the largest of its kind in the country, and maintains a complete symphony orchestra, band, and all other organizations vital to the students' progress. However, there are other excellent camps located throughout the various states, and it is possible that you have such a music camp in your area.

Instruments for a Small Ensemble

Q. I am fourteen years of age and have been studying the piano for three and a half years. I school in organizing an ensemble. At present we have the following instruments: a piano, piano, a violin, a cello, a bass, piano, and drum. Will you please advise what other instruments we should add and in what order?—E. S. Maryland.

A. The following instruments should be added as listed: Four violins for second parts, one or two violas, violoncello, bass, viol. flute, oboe, bassoon, two French horns, and tuba.

that the significance of the others is blocked out. It is not only a question of making acquaintance with all of them, but of making it at such a time that the individualities—the style—of each is appreciated. Thus, while the pupil is practicing Mozart, let him also study the fugal music of Chopin—certain of Chopin's Preludes and Mazurkas—the simplest pieces of Schumann's "Album for the Young" (although great care must be exercised here, since Schumann's "easy" pieces are really fit for the concert virtuoso). If a child begins his studies at five, he should be ready for these pieces by the time he is eight.

Such a program of study will provide the finger-facility for the beginner pianist—but it will do a great deal more than that. It will provide him with the foundations of a sense of taste, without which the fleetest fingers will be of small benefit to him. The only reason for playing is—to make beautiful music."

What About That Song You Have Written?

(Continued from Page 126)

trying to convey to him about your tune. That title phrase may throw you into a quandary. If your lyric thought is the rest of the melody will come to you quite naturally.

Your lyric writer will have given you the start of a song, while you follow through with a melody, and he finishes the lyric, or you may have a few measures of a catchy tune which give him a line of thought. Finish the chorus first and then write the verse. Why write a verse at all you may ask? For lyrical reasons you need a verse to introduce or "set" the chorus. If your lyric thought is self explanatory in the chorus, a verse is not essential; but try to imagine a thirty-two measure chorus spread out in print over three pages, and you would look rather skimp.

Notating the Song

In writing the melody on manuscript paper, and especially if it is a rhythmic song, you may need the help of a musician. Most people with a fair musical education have no trouble in reading rhythmic notation values correctly; but they have a difficult time to figure out the time values of their own songs. Be sure that your notes are correctly notated, or you may hear an entirely different tune than what you anticipated if an arranger starts to work on what you gave him. His version of the result may be entirely unsatisfactory to you.

Below the melody line indicate the important chord changes. When these appear on the manuscript your good pianist should be able to play your song from this "harmony lead sheet," but only good results are obtained if you have a piano player of your own. If you can arrange it yourself it will save you the expense of having it arranged. It would advise you not to arrange it in a professional job, but make it a project of your own, and present your song in its best possible light. If you must pay an arranger (most songwriters cannot

Teaching Music Means Teaching Taste

(Continued from Page 125)

which had no pedals, and (2) that Mozart, under such circumstances, naturally indicated no pedaling. I disagree with that view. Unless one plays on a harpsichord, one must adapt himself to the instrument he does use. And Mozart may safely be given the advantages of the modern piano! However, the pedal, in Mozart, must be used with understanding. Since his music is largely contemplative in nature, it must never be allowed to blur the pattern. It may be used harmonically—that is, for the duration of the harmonic development in any given phrase, and until the harmony changes. For instance, in the Sonata in F major (K. 322), the first four measures may be lightly pedaled, with a change of pedal in the fifth measure, where the melodic line ascends to begin the new phrase. If the pedal is either omitted or incorrectly applied, Mozart's music becomes dry—and that is, of course, an enormous pity, since a fairly presentation of Mozart spoils one's taste for him!

"In third place, great attention must be given to the left hand, or the "accompaniment" in Mozart. Many of these obbligati are merely the notes of the chord, formalized into a formal accompaniment. If these are overemphasized, the work can be made to sound like a scale. The answer is, to play the left hand (in such passages) as lightly as possible, merely indicating the chordal pattern. Also, such formalized accompaniments should be taken very legato, with the hands and fingers close to the keyboard—never with high right handed strokes!

Scale Passages in Mozart

"Also, many passages in Mozart consist of scales. These passages should be taken evenly, in a musicianly manner, and never with dynamics or "feeling!" In music of the full Romantic period, we are accustomed to make a crescendo in ascending scale passages, and a decrescendo when playing descending scales. That is very fine for Romantic music, but not for Mozart! The "trick" is to play scale passages as simply, as flowing, as possible—and without rhythmic accent (although here an exception must be made in the case of passages where scale work is *forte*; here a slight bit of rhythm may be introduced—but never heavy scale accentuation.)

"But the technical and structural aspects of Mozart are never so hard to master as his perfect interpretation. And here it is difficult to offer advice! Some people have the innate feeling for Mozart, and some have not. For purposes of study, however, and for the building of taste, he must be approached. And so the best counsel is—to approach him with the greatest simplicity possible. Never allow him to become heavy or sentimental!

"Often enough, taste is built by allowing the pupil to become aware of contrasts in style. Thus, at the same time that the beginner is mastering the Inventions of Bach and the Variations of Mozart, he should be given some simple music of Chopin and Schumann. It is a great mistake, I believe, to keep a student so closely with the works of one composer

a number of problems to master. The young drummer will find that his chief need is no longer confined to his own drums; he also needs to get around and learn what other drummers are doing. He should hear and see all the varied performances he can—and all the word is varied. His heart may be centered on the dance band, but if he is to develop as a good all-around man, he must also keep himself currently posted as to the newest effects, methods, tricks, and gadgets in the other fields as well.

The New Godpel Must Be Investigated

"A good example of the constant development of percussion is to be found in the comparatively recent use of the tubable toms. The moment such a novelty has appeared, every progressive percussionist must find out all about it! Again, in order to keep up with the demands of the xylophone group, the young percussionist must deepen and perfect his study of harmony. The tympanist must perfect his ear. In assigning these "musts" to the various percussion players, I do not wish to give the impression that they are exclusive! Even if the young player never touches xylophone or tympani, he should nonetheless extend his general musicianship.

"Perhaps you have sometimes wondered exactly what makes one percussionist better than other? He'll never put himself into the music interestingly of the Mendelssohn Concerto; so, if his beats come in at the right moment, what difference is there? The answer is that general musicianship makes all the difference! The outstanding percussionist is invariably a sound musician. His ear and his rhythm are perfect. And he does impart interesting value to his work by the quality of his beat. Thus it follows that his ability to supply the exactly suitable quality at the exactly suitable moment grows out of his knowledge of the score he plays. The fine percussionist must have a deeply studied knowledge of scores, and a clear emotional, or interpretative, pattern for their performance.

Three Important Qualifications

"In auditioning young percussionists, I look for three points. The first is genuine musical ability. By that, I mean an innate feeling for pitch and rhythm, a comprehension of musical values, and a communicative ability to make music "sound." Without native musical endowment, a percussionist is as valueless as a scratchy fiddler! In second place, I look for flexible adaptability to the various types of bands, orchestras, and ensemble groups in which the candidate might be asked to play. His dance rhythms might be perfect—but if he has no knowledge of symphonic color effects, if he is short on his percussion instruments, or if he can't quite manage solo passages, he is useless in radio. The flexible all-around man knows symphonic scores and can produce any shade of color they demand; he can supply the crisp rhythm and "hit" of the dance band; he can subdue himself to the needs of the script-show; he can "solo" on any percussion instrument in any of these orchestral groups. There is always a demand for such a man—but he has to offer a great deal more than the mere manipulation of drum-sticks! It requires musicianship and art to furnish the rhythmic background of the orchestra."

THE DOMESTIC record companies have not quite attained their normal stride of 1941, but the year 1940 surely showed a surprising increase in the output of new sets. There are still prevailing reproduction problems in the industry, owing, we are told, to shortage of man-power and materials, so if you find certain recordings recently issued are not available at the moment in your favorite record shop we suggest that you leave your order for them because it will be a matter only a short time before the duplicates of such items will turn up. Space does not permit us to discuss in detail the worthy releases of the past few months, nor-for that matter—all the recordings that are deserving of some mention.

Bernstein: "Jeremiah" Symphony; The St. Louis Symphony Orchestra, conducted by Leonard Bernstein, with Man Merriman (mezzo-soprano). Victor set 1026.

In the few years that he has been before the public, Leonard Bernstein has proved himself a versatile musical personality. As a composer, his style shows individuality with a good feeling for melody. Although harmonically, Bernstein follows in the wake of Stravinsky, Milhaud, and other moderns, this symphony nonetheless is romantic in feeling. Despite its Hebrew connotations, it makes very little use of Hebrew material. The three movements convey a mood in relation to Jeremiah. The last movement which is particularly moving makes good use of the human voice. Miss Merriman sings her part splendidly and the composer proves a vital spokesman for his own music. No one interested in music of our time should miss hearing this work; it has something to say and it says it in a persuasive manner.

Haydn: Symphony No. 98 in B-flat; The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set 1029.

Toscanini offers us a rare musical experience in this, one of Haydn's finest symphonies—a work of the composer's richest maturity. A previous recording by the NBC Barlow and the Columbia Symphony, was lacking in the insight to the finer points of the music. Few conductors have the discerning perceptions in Haydn that the noted Italian Maestro has. This is borne out in the playing here of the deeply moving slow movement, a movement that Tovey has said might be called a *Requiem for Mozart*; here, Toscanini draws from the heart. The seriousness of Haydn's intentions is noted in the tragic implication of the introduction to the first movement. Even the *allegro* that follows does not concern itself with the usual Haydnian high spirits but instead is full of dramatic fervor. The minuet is full means all gaiety, for there is a pensiveness in the Trio. The recording of this set is well controlled considering it emanated from a studio from which the orchestra broadcasts. The final side of the set contains a truly magical rendition of the *Scherzo* from Mendelssohn's Octet.

Smetakovich: Symphony No. 6; and Kabalevsky: Colas Breugnot—Overture; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set 585.

This symphony does not measure up to the composer's First and Fifth. The opening trio is almost too long for its own good, and the other two movements own a brightness suggestive of a street game. There are some who think the *Largo* one of the composer's most impressive symphonic movements. He has written to date, and its accompanying movements enjoyable musical fun. Mr. Reiner proves himself a persuasive spokesman for this music; his direction is admirable from every standpoint. He points up the humor and impishness of the latter movements more tellingly than Stokowski did. The overture on the last side of the set is a sprightly, joyous little work.

Schubert: Symphony No. 6 in C major; The Lon-

New and Notable Symphonic Records



JENNIE TOUREL AS CARMEN

by Peter Hugh Reed

don Philharmonic Orchestra, direction of Sir Thomas Beecham. Victor set 1014.

Schubert's Sixth Symphony seems to near to Haydn for its own good. Indubitably, it has charm, but it also has an operatic flare which is not appropriate to its form. Sir Thomas' performance is one of "gracious distinction," his affectionate handling of its melodies is most persuasive in ensuring our admiration for a work which if played less well might not hold our attentions.

Grieg: Peer Gynt Suite No. 1; The Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Victor set SP 10.

Respighi: The Birds—Suite; The Chicago Symphony Orchestra, conducted by Desiré Defauw. Victor set SP 14.

Rachmaninoff: Isle of the Dead, Op. 29; and Vocalise, Op. 34, No. 14; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1024.

Rossini: Overtures to The Barber of Seville, La Gazza Ladra, La Cenerentola, Il Signor Buschino, and Passo a Sel from William Tell; The NBC Symphony Orchestra, conducted by Arturo Toscanini. Victor set DV2.

Cossens' performance of the "Peer Gynt" music set

RECORDS

"FORWARD MARCH WITH MUSIC"

is admirable for its nuancing of line and avoidance of stress of sentiment. If he does not obliterate the memory of Beecham's rendition of this suite, he nonetheless commands our respect for his militantly playing. Those who encounter trouble reproducing English-made recordings, where the bass is heavier, will find this set completely to their liking in matters of reproduction.

Respighi's suite, "The Birds," is based on an old music written originally for the harpsichord and clavierchord. It contains five sections: *Prelude* (after Pasquini), in which the composer includes interludes drawn from the other sections; *The Dove* (after De Gallo); *The Hen* (after Rameau); *The Nightingale* (after an anonymous English quill); and *The Cuckoo* (after Pasquini). Respighi has orchestrated this music quite admirably, pointing up the charm and humor and giving it stylistic elegance. There are few scores aiming to be purely descriptive music that delight as much as this one does. Defauw, who recorded this work over a decade ago in Europe, plays the music with a crispness of style that is all to the good, and the reproduction is unusual in its clarity and tonal naturalness.

Rachmaninoff's *Isle of the Dead* is based on Beeklin's painting which was greatly admired in the last two decades of the nineteenth century. Some regard this as the finest symphonic work of the composer, yet its lugubrious character has precluded the widest admiration. The late La Varenne Gilman has said that the work had "no aspiratory, no elevation" since there was none in the picture, and yet Rachmaninoff "ex-paliated with beauty and feeling upon the scene, which he chose." Koussevitzky gives this music an eloquent performance which will undeniably please those who admire the music.

There is a sense of musical fitness to Toscanini's performances of Rossini's overtures that makes them their first choice when placed on records. His earlier version of "The Barber" is happily replaced here by a more dynamically compelling recording, in which the noted conductor restores a note at the opening of the *Allegro* that he omitted in his earlier version. This second plastic set released by Victor and it reveals fine clarity and balance throughout, with an unusually lifelike projection of percussion. Some may experience difficulty in recognizing the drama without distortion; if this feeling does we recommend that said listeners have their pickups looked over. Most users of crystals are ignorant of the fact that the crystal cartridge should be changed every eighteen months for best results. Although this set provides a rare musical treat we cannot but protest its release in an automatic sequence; for few will wish to listen to four overtures and a ballet excerpt, so similar in style and content, in succession.

Prokofiev: Alexander Nevsky—Cantata, Op. 78; The Philadelphia Orchestra, conducted by Eugene Ormandy, with Jennie Tourel (mezzo-soprano) and the Westminster Choir. Columbia set 1018.

Operatic Arias: James Melton (tenor), with Victor Orchestra, conducted by Paul Breisch. Victor set 1013.

There is an earnestness of purpose and a deeply moving sympathy with its subject that makes Prokofiev's "Alexander Nevsky" one of the greatest modern Russian works of our time. The music depicts the Russian defense of Novgorod against the Teutonic Knights in 1242. In 1939 a Russian film of the same name was produced for which Prokofiev wrote the music. Deeply moved by the story the composer expanded his music for the film. For later into this score, Mr. Ormandy and his orchestra are splendid, Miss Tourel brings genuine sincerity to her part.

Mr. Melton's best performances are in *Il mio tesoro* from "Don Giovanni" and *O Image Angel-like and Fair* from "The Magic Flute."

MAKING MUSIC LIVE IN THE HOME

"MUSIC, A PRICELESS HERITAGE." By Dr. Sigmund Speth. Pages, 30. Price, 10¢ in war stamps. Publishers, The Magnavox Company, Fort Wayne 4, Indiana.

It has been a part of the historic policy of The Ernie Music Magazine to encourage the use of the phonograph with approved records as an educational adjunct in the home, especially the home in which children are "coming up." Little ones are exceedingly susceptible to musical surroundings and greatly influenced by the music they hear. Parents have a selective opportunity in having records in their home record libraries of just the music they deem advantageous for the children to hear, unclouded by musical trash. Dr. Speth's study suggests that if children of all countries learn their native tongues "by ear" without conscious study, why not become acquainted with the language of music, with all its romances and thrills, and its dreams in the same way. Later it will fit them for taking up the practical study of reading music with enthusiasm and understanding its structure. Nitika Balleff, the imitatively droll master of ceremonies of the famous Russian vaudeville, "Chaure-Souris," used to introduce his show after this manner: "Rooshin language ver' seuple langwidje, esemplast langwidje in the home. Anyone can speak Rooshin langwidje. In Rooshin language little baby only four years old speak Rooshin!" There are now thousands of children who are getting their symphonies and opera in the juvenile period. The child of other days often had to wait until marriage to hear them. It is generally acknowledged by teachers that the children who have had fine musical surroundings in their homes, progress very rapidly in later study. Charles Marie Gounod, composer of "Pavane" in his autobiography pays tribute to the lullabies he heard at his mother's breast and in his early childhood for inspiring him to want to become a musician.

Dr. Speth's excellent book emphasizes that listening comes first. He says:

"This part of a child's musical education is the responsibility of his parents, just as definitely as the first steps in speech. With the phonograph and radio cooperating, there should be no lack of material for music for infant listening, whose permanent effect can hardly be measured. It is greatly preferable, however, that parents should make this introduction themselves if possible. 'But I am not musical myself,' says the average parent, 'and know very little about music. What can I do?' The answer is quite simple. Why not use the child as an excuse for a bit of musical self-education? Anybody at all can learn to sing the nursery rhymes and folk-tunes of the world, and this is the material that is obviously best for young children. What difference does it make if the performance is not very good? The baby is too young to check up on musical standards, and by the time she has grown old enough to be aware of pitch and time and quality, perhaps the parents themselves will not be so bad. Many an adult might find a stimulus to musical performance, instrumental as well as vocal, in the opportunity to play and sing with an enthusiastic child, enjoying a parallel development of taste and ability."

"The music of infancy is necessarily simple and direct. It should have a strongly marked rhythm and a melody that is easily remembered. Words of the Mother Goose type have long proved their popularity, and there is no limit to such material."

Later he stresses that music is fun, noting that:

"Even when regular lessons are started, which may be at any age from three or four up, the recreational spirit should continue to be emphasized. There is no sense whatever in turning music into drudgery at any time. If a child has to be forced to practice, by threats or bribes, the chances are that he should not be playing at all. A good teacher can turn the early lessons into a series of games, consistently making pleasant music, and letting the scales and exercises wait until a real enthusiasm has developed. Parents can also do their share of making the practice period a real pleasure."

The book concludes with a list of two hundred compositions suitable to be played for children in this important formative period. Included are the names of one hundred and twenty-three records.

MARCH, 1946

THE ETUDE

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

CHILDHOOD FANCIES

"SING MORNING GOOSE." Music by Opal Wheeler. Illustrated by Marjorie Torrey. Pages, 104. Price, \$3.00. Publishers, E. P. Dutton & Company, Inc.

These are new settings of the same old Mother Goose immortal doggerel verses done in excellent taste by Opal Wheeler. Added to this is a large number of the loveliest color illustrations we have seen in many a year, making the collection one of the most charming and delightful books for little children your reviewer has known. Every page is a joy for young and old.

In this jazzy comic strip age, when a premium has been placed upon distortion, as well as upon half-baked work of amateurs, it is really a thrill to find a book with such sane but imaginative illustrations, done by someone who has taken the trouble to learn to draw exquisitely. An adult not inculcated with the virus of the insanity of this mad age of confusion may have a real home picnic in taking a kiddie through this fascinating dreamland. It is one of the finest books for tots we have yet seen. Marjorie Torrey's drawings are rare masterpieces of child life.

FUN IN MUSIC

"THE VICTOR BOOK OF MUSICAL FUN." By Ted Cott. Pages, 168. Price, \$1.50. Publishers, Simon and Schuster.

Ted Cott, well-known radio personality, has told in a few words in the title, the whole purpose of this book, which he has been working upon for years. These are "a brand-new collection of musical quiz games, anecdotes, and cartoons." The work is fresh, original, and ingenious, and should provide plenty of amusement and be a source of a great deal of curious information for any music lover.

Mr. Cott has included a number of humorous musical stories. The book, however, is no frivolous, hurriedly gotten up batch of stale material. It represents a surprising amount of musical research of a serious nature. There never was a book like this and many teachers will find it a very practical aid to "needle" the interest of dormant pupils.

DIRECTING VOCAL GROUPS

"THE CHORUS MASTER." By Leslie Woodgate. Pages, 41. Price, \$2.50. Publishers, Ascherberg, Hopwood & Grev, Ltd.

The English have a way of saying much in a few telling words. Mr. Woodgate's book has been brewed over the fires of experience. American readers will profit by perusing the thoughts of the British conductor of whom the noted English master of the baton, Adrian C. Boult, says "His name is a household word for the greatest beauty of performance and a formidable technical equipment."

Our reviewer was particularly impressed by the chapters on "Stick Technique" and "Ensemble." At the end of the book is a phonetic pronunciation and translation of the Mass into English which should be valuable to many conductors.

"I Had a Little Nut Tree"

BOOKS

"FORWARD MARCH WITH MUSIC"

A Young People's Forum

"Sorry, Ladies and Gentlemen of the regular Round Table, we are having a young people's forum this month; but if you promise not to be shocked, not to talk back, not even to suggest, you may sit on the sidelines and audit. . . . But one peep from you, and out you go!"

Immediately up go a couple of adult hands. "What's this, eh, someone objecting?" Whereupon Mrs. Alice Thornburg Smith, a teacher from our way (California) and a frequent contributor to *The Ervve*, stands up to say that she has something she wants to get off her chest. "Okay, but make it snappy, and it better be interesting!" . . . But listen to her—it's more than that—it's positively fascinating. She's taking up the cudgels for your dads. . . . Says Mrs. Smith:

"I am sure the young people present will agree with me that fathers have been too much neglected in our discussions of piano lessons. When we speak of our music we always think of mother first—she starts us out talking lessons, supervises our practice, 'eggs' us on, watches the clock for us, gripes at us for our laziness, praises us for our efforts, tries to lesson us to rest, and so on, and so on. Yes, praise the mothers! But how about the fathers? Some fathers are worth a dozen mothers. When a father is interested in his child's musical education . . ."

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

"One of my students says that if she pauses to turn a page in her early morning practice, Father yells out, 'Don't stall, get going!' Another's father is so nervous that he comes in and sits on the floor, and his daughter got stage-fright at a recital, said, 'Go out there and show 'em you know the dinged piece,' and she did! . . . More than one father sits patiently counting and drilling, counting and drilling!"

"Two young sisters I once taught were always prepared to play their old pieces. This was inexplicable until I learned that Dad enjoyed a Sunday evening recital. He always requested old favorites.

"When a youngster says, 'Daddy loves this piece,' I know there will be no need for a pep talk. . . . And do fathers' eyes shine and chests bulge at recitals!

"Finally, who writes the checks?"

"Hail the fathers!"

Cheers for Mrs. Smith and the dads! We're certainly unanimous on that point; and can only add. . . . "Here's to our good old Dads. . . . Bless 'em!"

Fifteen Years Old

Another adult member is frantically wig-wagging us. . . . It turns out to be Mrs. H. M. Polley, who hails from the opposite corner of our land, Connecticut. . . . "What's on your mind, Mrs. Polley?"

"If you will permit me, I'd like to say, 'Hail to our young people' . . . for all they are the ones who take the lessons, practice regularly, and try hard year after year to improve technically and musically. I want you all to know that the mothers appreciate your efforts, and how! . . . Some of the happiest moments in a mother's life come when son or daughter plays a piece sensitively or beautifully. . . . and when son says, 'Gee, Mom, I'm so glad you backed me up and encouraged me to keep up my music during those strenuous high school years, because it means so much to me now' . . . Well, mother just gives all over with pride and happiness.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator



maladjusted, heartbroken pianists (and their parents too) because successful careers were denied after years of grueling work and sacrifice. Isn't it wiser to say, 'Yes, I'd like very much to make triumphant, thrilling appearances in recitals and with symphony orchestras, but that is not my highest goal. My tip-top ambition is to learn as much as I can about music, to play as beautifully as possible, and to teach others the secrets of technique and interpretation that I've learned. . . .'

"To set a goal like this is a long stepward insuring a happy, normal, well-adjusted life in music. . . ."

Those Lost Years

Just here a young lady arises and speaks shyly. . . . "Louder, please!" (that's me yelling) . . . Ah, now she's audible. . . . "I'd rather not tell you my name, but I just want to say that you've already answered one of the questions I came to ask. I, too, am fifteen years old and have a very fine teacher. I play such pieces as Mendelssohn's *Rondo Capriccioso*, Mozart's Sonata (K. 300), Schubert's *Impromptu Op. 90, No. 2*, Beethoven's Sonata Pathetic, and so forth, and I also work hard at technique and theory. During the first three years of study, I had such poor teaching that the whole time was completely lost. His bad training hindered my playing, compared with what others of my age are doing! I realize that only the truly gifted have much hope for the concert field today, but I would like to aim to become a really fine concert artist. . . . You have shown me that it will do no harm to aim so long as I hold on to other, higher goals. But what I'd like to know is—is it too late after all those wasted early years?"

"I should say *not!* Think of it. . . . you are now fifteen, already able to study some of the great masterpieces of piano music; you are intelligent (anybody can see that); you have a good teacher, who wholeheartedly is before you. Hitch your wagon to that star, and hang on to anything can happen! . . . And happy travels! To you along the way!"

I feel like warning Mrs. Polley not to set her sights too much on determining that that is son shall become a concert artist. That is a dangerous fixation for all concerned. Better just be happy that he is learning so much about music, making solid, fine progress, and above all developing the habit of intense concentration.

During the long course of my experience I have met so many disillusioned,

A Wise Mother

All this time I have been noticing an old (I mean, young) and very attractive friend, Lois E. (California) chucking to herself, and "high-signing" me . . . so at the first chance I call out, "Yes, Lois, take the floor!" Lois, still chuckling, rises to say:

"I could hardly restrain myself when you were talking about the mothers, because only today I found this scrap of paper written to me (years ago) when I was eleven, by mother one time when she left the house before I came home from school. . . . It says: 'Be practicing; this week you will please try practicing the sensible way, that is work only on the parts of each composition that are holding you back. From now on you will be timed only for that kind of practicing. If you sit down and romp through a piece, the clock will stand still; but while you are actually working out the *smelly* parts, getting them done as good as the rest of the piece, the clock will stop right along with you. Try it, and surprise yourself—like-wise your teacher—please—signed Mother.'"

Well, laugh all you want; Lois' mother doesn't mince words, but she does know how to get excellent results. You ought to hear Lois play! (she's eighteen now).

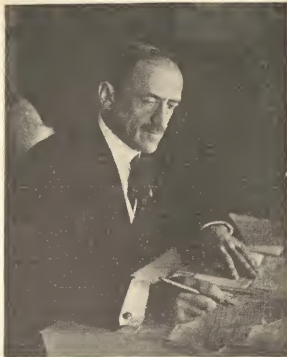
Two Mozartists

Two young Nashvillians (Tennessee), a girl and a lad, are signalling to me simultaneously; I gallantly offer the floor to Miss B. M. P. who surprises us with this: "I'll wager that many readers of *The Ervve* were very glad to see your article on Mozart in the June issue, and would like to see more pages on Mozart. I would appreciate it if you would name a few of Mozart's concertos for piano and orchestra which should be heard by concert audiences. Also what numbers would you suggest a pianist to have on an all-Mozart program?"

Another Mozart article appeared in *The Ervve* for July. . . . Did you see it? As to the concertos, good heavens! there are twenty-eight in all, most of them masterpieces. Artists ought to play every one of them for our audiences. It's an everlasting stigma on the American publishers that they have printed no more than a half dozen of these glorious works. These are of course "musts" for serious students and pianists. . . . The Concertos in D minor K. 466, C major K. 467, C minor K. 491, D major ("Coronation") K. 537, A major K. 488, E-flat major K. 462; and the great and most magnificent concerto in E-flat major K. 271 is at last available.

Like all single-composer programs, it is desirable to build an all-Mozart list with contrasting long and short serious and gay, dancing and singing numbers, not a difficult task with so many superb sonatas, rondos, fantasias, and so on from which to choose. With at least two sonatas or preferably three, as the back-

(Continued on Page 165)



DR. LEO S. ROWE
Director-General of the Pan American Union,
Washington, D. C.

IN A PERSONAL interview with Dr. Leo S. Rowe, Director-General of the Pan American Union, he disclosed how greatly the musical interest of North America, and particularly of the United States, has been aroused in the music of Central and South America and how great a factor the Pan American Union has been in contributing to that interest.

The Pan American Concerts, inaugurated in 1924, are entering their twenty-second year. While the concerts are presented at the Pan American Union, they are



THE PRESIDENT'S OWN
The U. S. Marine Band is shown under the direction of its leader, Captain William F. Sontelmann

Official U. S. Marine Corps Photo

Latin-American Music In the United States

by *Rae Robins*

intended, through long and short wave broadcasting, for a much larger audience than can be assembled, not only for people of the United States, but as a demonstration to the people of the Latin-American countries. These concerts have served to arouse in the people of the United States a greater interest and understanding in the cultural development of Latin America, as expressed in its music.

From the very start, the Army, Navy, and Marine Corps Bands have cooperated most enthusiastically with the Pan American Union in bringing the music of Latin America to the people of the United States. The main purpose has been to make Latin-American music known to the United States, and demonstrate to the Latin-Americans that there is a real desire in the United States to become better acquainted with the rich cultural contribution of the countries south of the Rio Grande and in the West Indies.

"How many attended your most recent concert, Dr. Rowe?" we asked. With gleaming eyes and quick response, he replied:

"Close to 1600, but when the concerts are given in the Hall of the Americas, we can only accommodate about

eight hundred persons," he said.

"There are four main concerts during the year," he revealed. "One of these is given on Pan American Day, April 14. That's when the Secretary of State, the Chairman of the Governing Board, attends personally and delivers an address. On four different occasions the President of the United States has addressed the Governing Board on the occasion of the celebration of Pan American Day."

Pan American Day is observed annually on April 14, the date on which the resolution creating the Pan American Union was adopted at the First International Conference of American States (1889). Pan American Day has been proclaimed by the President of the twenty-one American Republics and has been set aside as a commemorative symbol of the sovereignty of the American Nations and as a voluntary union of all in one continental community. The day is widely observed in schools, civic associations, women's clubs, commercial organizations, and other groups in all of the member countries.

With real pride, Dr. Rowe further continued: "We have had outstanding artists from nearly all of our



What under the sun is this—a musical fire play? These musicians are leading a procession of lion dancers in Peking.



The Indian singer is accompanied by a pair of drums (tabla) and by an Indian form of violin. My, but this sounds modern!



Here's a new one. It's a portable marimba and it comes from Chichicastenango, Guatemala.

Well, I Do Declare!

Musical Instruments
Throughout the World

Section III

This is the third of a series appearing in THE EVANS and continuing for six months.

EDITOR'S NOTE.

Photo—From Three Lions



Two Frank Sinatra's in Japan, as Sir William Gilbert imagined them in "The Mikado."



Whoopee in Bali. This formal dance is called the Kabiyar.



Huge native xylophone orchestra at the Easter Festival of the gold miners at Johannesburg, Africa.

Can the Small Organ Be Expressive?

by Irving D. Bartley

THESE IS a type of small organ, quite standard in design, which is encountered in all parts of this country and is commonly termed the "stock" organ. This organ was manufactured many years before "units" became popular and was produced by organ companies to care for the needs of the church having a limited budget. The specifications were as follows:

- Great Dulciana (soft string)
- Melodia (flute)
- Open Diapason (rich, full organ tone)
- Swell Salsicinal (string)
- Stopped Diapason or Gedectk (flute)
- Flute 4'

"Pedal Bourdon 16"

This type of organ has its swell stops under expression, but the great pipes are out in the open and therefore incapable of varying degrees of loudness. There are two reasons why the "open great" (unenclosed) was found in organs that were manufactured some decades ago. Traditionally the term "great" implied that the stops belonging to that manual were heavily voiced and it was felt that they would cut through the ensemble to better advantage if they were not placed in a box controlled by shutters. As time went on the advisability of having all stops enclosed became apparent; still the organ companies doubtless felt that they could sell their product more cheaply if an extra set of shutters for the great were not included.

Let us assume that the organ in question is either of the tracker or tubular-pneumatic type, the significance of which is that no stops are "extended," as they can so easily be done on the organ with an electric action. Although the electric action is admittedly the most perfect yet devised, it can be said that in the case of the older type of organ the organist does not have to puzzle his brains over the possibility of the same stop being found on more than one manual and perhaps even bearing a different name on each stop tablet. Very often the approximate number of speaking stops on a unit organ can be obtained roughly by dividing the number of stop tablets by five!

Regarding Couplers

The customary manual couplers are Swell to Great (8' unless marked to the contrary), Swell to Great 16' and Swell to Great 4'. (The last two will not be found on the tracker action organ.) Swell to Great is a device by which any stops that are drawn on the swell manual will sound when one plays on the great. Swell to Great 16' would signify that the swell combination would sound an octave lower if one is playing on the great manual, whereas Swell to Great 4' means that the swell stops will sound an octave higher when playing on the great. In regard to all 4' couplers, it would be well to realize that all notes above c² (next to the highest C) will drop out and therefore such a combination should not be used if any notes are played above that register on the keyboard. In general Swell to Great at the 4' and 16' pitches do not lend themselves to usable combinations unless Swell to Great 8' is also drawn.

Swell to Pedal and Great to Pedal couplers serve to clarify the pedal and make it considerably easier to detect the pitch of the low notes of the Bourdon 16'. As the names imply, Swell to Pedal connects to the pedal whatever stops are drawn on the swell, and Great to Pedal connects those of the great manual.

Other couplers generally found are Swell to Swell 4' and Swell to Swell 16' (they add an octave higher and an octave lower, respectively, when playing on the Swell) and Great to Great 4' (which adds the octave above when playing on the Great).

Undenbly the matter of securing a variety of soft

Irving D. Bartley, F.A.G.O., was born August 30, 1902 in Salem, New Hampshire, the son of a minister. His mother was a church organist. For five years he studied piano and organ with Alfred T. Mason of Pittsfield, Massachusetts, and substituted for him frequently at the First Congregational Church of that city. Later he studied at the New England Conservatory and was graduated in 1928 with diplomas in piano and organ. Mr. Bartley holds also Bachelor of Music and Master of Music (major piano) degrees from Syracuse University. From 1929-1943 he was professor of piano and organ at Baker University, Baldwin, Kansas, and directed the Baldwin Community Choir. From 1940-1942 Mr. Bartley was connected with the music department of New Mexico Highlands University, Las Vegas, New Mexico. At present he is head of the piano department of the University of New Hampshire and Minister of Music at the Durham Community Church. Mr. Bartley is a Fellow of the American Guild of Organists and served as Dean of the Kansas chapter of the Guild in 1937 and as Dean of the North Carolina chapter during 1944.

—EDITOR'S NOTE.

effects on the small "straight" organ presents a real problem. Some of the difficulties to be overcome are a Pedal Bourdon 16' which may be too heavy for the softer manual combinations and the lack of a distinctly soft stop (such as Aeoline), in which case Salsicinal or Dulciana must needs suffice. As for the preponderant Bourdon, it can be dispensed with at times and the pedals played for short portions with only the manual coupler to the pedals. This set-up is particularly useful in a pianissimo passage towards the end of a composition. Although the organist is never to blame for the inadequacies of his instrument, he should always strive to be on the lookout to compensate for those deficiencies if possible. A pianist would reserve his energy if he were confronted with a piano that had too loose a touch or too metallic a tone!

Because of the mechanical nature of securing expression from the organ, it has often been unjustly assumed that the church organ is incapable of any great degree of expression; that it may be good for Bach, Handel, and Mendelssohn but rather impractical for what may be called the more romantic type of music. It must be admitted that the swell pedal is more or less of a barrier to expression until the organist has been thoroughly accustomed to its technique, and there is little denial of the fact that, when it comes to eliciting expression from his instrument, the organist's lot is not as easy a one as that of the violinist or pianist.

Hints on the Swell Pedal

Now it is true that, if any degree of legato touch is maintained in the pedal part, the opening of the swell pedal presents real difficulties. The organist should, of course, be able to use either foot in manipulating the expression pedal. There will be times, however, when the *crescendo* and *decrescendo* signs (< >) will have to be adjusted somewhat in view of what is being played by the pedals. Sometimes the organist will have to use the swell pedal when he can and not just where he would like to do so!

In general, as a melody ascends it is in order to increase the volume, and the converse of this is true.



IRVING D. BARTLEY

Then, too, it is almost always proper to close the swell tightly at the last note of a phrase. If the progression 16-V is used in moderate tempo, the opening of the swell for the first chord and closing immediately on the second will doubtless sound musical. Similarly when a suspension resolves at the end of a phrase the same tactics should be used. In regard to nonharmonic tones, suspensions, retardations, and appoggiatures are due for a slight accent or opening of the swell so that a sort of climax is terminated on them; passing tones, embellishments, and anticipations, on the contrary, should sound with no more volume than the notes on either side of them.

Pumping the swell pedal back and forth without regard to the music that is being sounded is useless and should never be done. Its effect is exceedingly annoying, is utterly indefensible musically, and worse than using the swell pedal at all.

As the range of expression is necessarily limited on a small organ because of the swell box being comparatively small, the organist should be economical in the application of the swell pedal. The normal position of the swell pedal is the closed position (with the exception of during full organ passages) and the organist should see that the heel is planted firmly on it. From that point gradations should be made, being careful not to open the pedal too much at a time. The last fraction of an inch should be reserved for the highest point in the phrase. Similarly as the phrase decreases in volume it is well to close the box gradually by perhaps letting a few seconds elapse between motions, depending upon the length of the phrase.

For the softer effects the swell manual is the best to use. When both hands are playing on the same manual the following combinations will prove useful: Salsicinal (preferably with tremolo); Stopped Diapason alone; Stopped Diapason with Flute 4'; Dulciana (if softly swelled); Salsicinal with Swell to Swell 4'.

For soft solo effects (Continued on Page 108)

ORGAN

"FORWARD MARCH WITH MUSIC"

THE EVANS

MARCH, 1946

"FORWARD MARCH WITH MUSIC"

Singing in the Elementary School

by Ann Iriningnam

SINGING, that joyous, infectious form of self-expression, when well taught, is considered an enriching factor in the curriculum of the modern elementary school.

The resourceful teacher can high light the school day by making the music period a rewarding experience. She knows that as children sing together, they enjoy comradeship, overcome tension through emotional release, become conscious of beauty, develop self-control, and feel the creative urge.

In the majority of the elementary schools singing is taught by the classroom teacher. It is part of the day's work, and the degree of success or failure depends on her background, natural ability, training, and skill.

Music training under these conditions is being discussed here rather than vocal training by trained musicians.

The teaching of singing in kindergarten and the primary grades is quite different from any other level of vocal training. Thirty children enter kindergarten or first grade with thirty ideas of why singing is good. Some have never sung or have never heard singing except on the radio.

The first days of "singing" by a group are often very amusing. The children are so pleased with themselves, so unaware of the strain, that they try any sounds that they are making and so readily to any song presented to them.

Goals in Tone Production

In the intermediate grade, the teaching of singing is very different. All learning moves at greater speed and with much more energy. There is an eagerness, an assurance and a desire to do that makes the teaching of music exciting to the good teacher.

There are two major goals in tone production in the elementary grades. First, to sing a given melody accurately.

Second, to sing with beautiful, expressive tone quality.

Matching a melody often is a difficult problem for young children. There are so many exciting, distracting things happening in the first school experience that listening readiness is acquired slowly.

Young children may have some difficulty in learning to find their singing voices. They will use the conversational tone because real singing has no meaning to them.

In the intermediate grades, children can, in most cases, sing a tune accurately. They have learned through many aural and visual experiences to follow the melodic line.

The second goal in tone production is to sing with beautiful expressive tone quality. Since teachers' standards vary, there will be many gradations of quality from tone that is rather poor to tone that is very beautiful.

Children must be led to recognize beauty and real worth in music and through careful teaching in the intermediate grades, children who sing with quality will be one of the learners.

Techniques in Teaching Singing

In the elementary school the principal media for vocal training are songs. Vocal exercises are not generally used, because they have little meaning to children and they can be injurious when used by teachers who have no specialized vocal training.

There are several other factors which affect tone quality: 1. The range of the song. 2. The phrasing. 3. The rhythmic elasticity of the singing. 4. The alertness of the singer.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

yet relaxed posture of the class. 5. The articulation of the words. 6. The speaking and singing voice of the teacher.

Tone quality depends mainly on the selection of music and the ability of the teacher to recognize specific vocal needs. Songs must be vocally prepared as to range, musical structure, and text.

There is an abundance of new material now available for school children. The songs are charming, largely of folk character, and the material is arranged for each grade level so that growth is natural and unforced.

The ability of the teacher to analyze tone and discover causes for faulty voice production depends on her experience and guidance. She will check articulation, phrasing, forcing, tension, intonation, and other things that are common causes for bad singing.

An explanation of the vocal mechanism is not good below the Junior High School level and even there, unless very carefully presented, may cause self-consciousness and tension. The instructor who has not had this training herself, and so will not become involved in something that she does not understand.

Voice testing for part singing is generally not necessary until sixth grade. In some schools there will be only first and second sopranos while in others there will also be a good alto section among the boys. This depends largely on nationality traits and chronological age factors.

Out-of-Tune Singers

One of the most challenging problems in elementary music education is the "out-of-tune" singer, the child who seems unable to carry a tune. The real music educator plunges into this problem with the zest of a prospector looking for gold.

We start with a representative list of tools and materials, with an approximate cost, that you should acquire if you are to be fair to your students and the school board. (Many of the following items may acquire at no immediate cost if you are already using cast-off material, such as razor blades.)

WHEN IN CONVERSATION with a musician who devotes his time to the teaching of bands and orchestras, I am often prompted to ask, "What do you consider to be your greatest handicap in obtaining the results you would like to get from your young band or orchestra?"

The last two answers in the foregoing paragraph cannot be divorced. Low quality instruments are low quality because they are made of cheap material, badly assembled, and poorly adjusted.

Most of us have learned through sad experience, that one cannot get superior or even average results with inferior instruments. I am afraid that there are too many of us who are content to approve the purchase of a clarinet just so long as it has a case, seventeen keys, six rings, a mouthpiece, and a reed.

It is true that you cannot always control the purchase of an instrument, but do you leave any stone unturned that might help your purchaser see the light? If you do, the following items may be of some use to you as a guide as well as a teacher.

In my own band I am appalled at the poor quality and condition of most of the instruments brought by students entering college. I ask a flute player, "How long has it been since you have oiled your flute?" A typical answer is, "I've had it for years and it has never been oiled."

Possibly you think the care, minor adjustments, and elementary repair too much for you without having had special training. No, you need only a few simple tools, a little material or supplies, and an average amount of good common sense.

- 1. Name
2. Date
3. Instrument
4. Make
5. Finish
6. System
7. Serial Number
8. Date Purchased
9. Name of Seller
10. Used
11. Condition of case
Woodwind Instrument (Describe repairs needed or O.K.)
12. Bell joint
13. Lower joint
14. Upper joint
15. Top joint (barrel or crook)
16. Mouthpiece
17. Taper of reed and then a folded pipe cleaner.
18. Look for bad pads, cracks, broken springs, gummed keys, bad cork joints, and so forth.
19. See that the case is equipped with a reed case.
20. Check the condition of the cleaning cloth or swab. (For clarinet use a linen cloth about six inches by twelve inches fastened at one corner to a piece of fish line and that in turn to a lead fish line sinker.)

The Mechanical Approach To Musical Perfection

by Myron E. Russell

Associate Professor of Music Iowa State Teachers College

- 25. 2" x 4" plate glass
26. Small brass wire (24 to 26)
27. Brass polish
28. Small piece of street tar
29. Spring hook (small steel crochet needle)
30. (You will find the following items to add to this collection as the need for them arises.)

"An ounce of prevention is worth a pound of cure," translated into band language, means a drop of oil every three months on all moving metal to metal contacts and you save time, temper, and a factory repair job.

Here are a few suggestions about the organization or application of the mechanical checkup which is so universally lacking. Make out a form or blank, for you and the student to fill in, on which you will record or check the following:

- 1. Name
2. Date
3. Instrument
4. Make
5. Finish
6. System
7. Serial Number
8. Date Purchased
9. Name of Seller
10. Used
11. Condition of case
Woodwind Instrument (Describe repairs needed or O.K.)
12. Bell joint
13. Lower joint
14. Upper joint
15. Top joint (barrel or crook)
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19. See that the case is equipped with a reed case.
20. Check the condition of the cleaning cloth or swab. (For clarinet use a linen cloth about six inches by twelve inches fastened at one corner to a piece of fish line and that in turn to a lead fish line sinker.)

It is an excellent plan to make the first rehearsal of each calendar month inspection or checkup day. The first time you will need the full rehearsal time; however, after the first or second checkup day the job can be done in about thirty minutes. I am sure it will be a pleasant surprise to discover just how few repair jobs you will have.

Yet this is not all you get. The main problems corrected and you have this monthly checkup in action. (Just imagine, no frozen slides, no gummed pintons for lack of oil, fewer cracks in wooden instruments, and so on.)

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BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Field of the Viola

A Conference with

William Primrose

Famous Viola Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

William Primrose, one of the foremost present-day exponents of the viola as a solo instrument, was born in Glasgow, Scotland, in 1904. His father was a viola player in the Scottish Symphony and the London Symphony orchestras. His first studies were on the violin, with Eugene Ysaÿe, who advised him to take up the viola. Following this, Mr. Primrose accepted the position as viola player in the London String Quartet, with which group he toured for five years. He has appeared as a viola soloist in many cities of Europe and America. In 1938 Mr. Primrose became first viola player of the NBC Symphony Orchestra—Ernest M. Kern.

WILLIAM PRIMROSE

THE VIOLA is not just an overgrown fiddle," said Mr. Primrose emphatically. "I hope every reader of *The Etude* sees those words, because the idea is far too widely held that the viola is merely an outsize violin, played like a violin by men who have failed to make a success with the smaller instrument. On each count the idea is wholly inaccurate. For one thing, the histories of the two instruments are not by any means the same; in fact, the viola might be considered a comparatively new arrival on the musical stage. For a long time, particularly in France and England, people much preferred the viola. Furthermore, its role in the instrumental scheme of things is distinct from that of the violin, as distinct as that of the oboe or the French horn. The tone quality is quite different and its gamut of expression is different in many respects. There are hundreds of melodies that in the chamber music and symphonic repertoires that belong essentially to the viola. For example, who can imagine the principal theme of the Smetana Quartet without its distinctive viola part? In any other instrument? The violin picks up the theme later, yes, and does a splendid job with it, but in the listener's ear there is, there must be, always a remembrance of the viola tone and the viola's peculiar individuality of expression.

"As for the notion that viola playing is the province of unsuccessful violinists . . . well, it is a complete fallacy. It's ridiculous. In any other, he would be mistakenly thought to be the "easier" instrument, but that does not explain why so many people prefer to play the viola.

"In Art, there is a certain type of temperament that pushes a man into becoming an etcher, or a watercolorist, or a sculptor, or a worker in oils. In his chosen medium he is at home and can give fullest expression to his artistic impulse; in any other, he would be uncomfortable and probably not very successful. So it is with instrumentalists. One kind of temperament is best suited to the piano, another to the clarinet, a third is at home only with the violin, a fourth finds best expression only on the viola, and so on.

The Viola Personality

"The question whether there is a type of individuality and talent better suited to the viola than to the violin is one that is frequently put to me, and I am quite sure I am right in saying that there certainly is. My own case, if I may cite it, is a case in point. Even when I was studying the violin, and doing pretty well with it, I took every opportunity I could to play viola,

and as I grew older the tone meant more and more to me. Later I studied with Ysaÿe, and he told me that in his opinion my style and temperament were better suited to the viola. He advised me to change. I took his advice and have never regretted it, for always when I am playing the viola I feel a sense of oneness with the instrument that I never felt when I was playing the violin. I have heard a number of violinists who seemed to me more suited to the viola, and it has been interesting to discover that several of them did later make the change.

"In general the viola technique is very similar to that of the violin, but there are subtle important differences, differences more easily demonstrated than described. Most of them, I think, pertain to the right arm. But this must be qualified at once. Put it this way, rather: The average violinist, whose bowing has been trained along conventional lines, usually finds it rather difficult to adapt himself to the viola; but the violinist who has been schooled according to the best modern principles of bowing rarely has any difficulty when he changes to the larger instrument. I have heard many top-rank violinists play the viola, and the best were Ysaÿe and Kreisler. The reason for this, I am sure, was that each man was able to make clear when I mean that the knuckle should form a straight line. This position of the arm should be kept until after the middle of the bow is passed, when, of course, the forearm straightens out in the elbow joint. The elbow should not at all times be above the level of the bow.

"The elements of good bow-

ing are complicated enough, in all conscience, and there is no place for excess motion. In viola playing, as in golf or tennis or ballet dancing, economy of motion is the goal at which to aim. The violinist who prides himself—more, often, herself—on the gracefully undulating, swan-neck motions of his (or her) bow-arm had better not take up the viola, for he would find his antiquated bow technique a far more noticeable handicap than it is on the violin. The reason for this is that the heavier strings of the viola need a closer contact with bow strings, a more intense pressure, than the lighter strings of the violin. The straight-line position of the arm allows the player to maintain this intensity almost without conscious effort; whereas a wrist that bows up and down like a cork on water cannot help weakening it. This, of course, is not news to the violinist who has been trained according to modern ideas; most of the great violinists of the present day play with a straight arm. It is a pity, though, that the method is not more widely taught in the early grades.

"This emphasis on the straight arm must not lead anyone to think that the (Continued on Page 172)

WILLIAM PRIMROSE WITH BRIG. GEN. EARL H. DE FORD, COMMANDING GENERAL, SIXTH AIR FORCE

EACH YEAR many enthusiastic young people begin the study of the violin, but many others who have started as earnestly give it up. We are experiencing a lack of enough violinists for our high school orchestras, a lack which is as widespread as it is lamentable. In many cases the failure comes from lack of the ability to draw a good violin tone. Cheap tone production is the lifelong study of the violinist and is influenced by many changing conditions, it is also one of the most fertile sources for motivating the study of the young violinist.

Many beginning violinists are frankly puzzled that the beautiful tone is not a part of the violin. They had expected to pick up the violin, draw the bow over the strings and have a wonderful, transparent, crystal tone sound quite naturally. The only problem they suspected was that of placing the fingers at the proper intervals to produce the desired pitch. To too many this remains the central problem.

Soon the young people notice their lack of progress and wonder if their choice of instrument was wrong. They had been attracted by the warmth of tone to which they could listen indefinitely without tiring of it to the comparative physical ease with which it could be played; to the variety of effects possible: the legato, the détaché, the martelé, the tremolo, vibrato, staccato, pizzicato, the double-stopping, the harmonics, muted tones, and the softness of the bow being used in bizarre, or legno effects.

First Concern Is Good Tone

But after some struggling many of them have felt in the class with King George III, Professor Leopold Auer, in his "Violin Playing as I Teach It," tells how King George went to his teacher, the violinist Solomon, to ask how he gets a good tone. The answer was: "Well," said Solomon, "it is a filthy business, 'all violin players may be divided into three classes. The first class includes all those who cannot play at all; the second class those who play very badly; and the third class those who play well. You must have already managed to advance to the second class.'"

The problem of beautiful tone should be the first concern of the young violinist; for the question by which any player may be judged is not, "What is your good tone?" Too many young violinists go stumbling on, insisting on adding problems of fingering technique, bowing, and positions to their difficulties with the result that they become swamped and discouraged. Then, if they are fortunate, some good teacher takes them back to fundamentals, shows them how to master problems of tone production and the pupil begins to see his way out of the morass of failure.

One college teacher, noted for the interested, capable class he had year in and year out, found this procedure necessary. Pupils came to him from many high schools and colleges and he would ask them to play. He would listen without comment. So often he found he must say, "First I shall teach you to draw a tone." The pupil would be humiliated. "But I learned that my first lesson," they would answer. "The teacher would pick up his violin and bow an open string. 'Like this, perhaps?' The pupil, if sensitive at all, would have to admit, "No, not like that." (If he did not, he promptly hid his violin tone dissected.) "Can you teach me to play with your tone like that?" they would usually ask. "Why not?" He would lead them to a mirror and set about the important instruction slowly, methodically, and almost laboriously, in time that pupil played with infinitely better tone. Not one pupil, but all his pupils, regardless of their other limitations, played with good violin tone quality. It came first, and nothing else proceeded until the pupil was playing with the best violin quality possible at his stage of development.

A Good Violin Necessary

The tone one gets is affected by the nature and quality of the violin and bow. One maker referred to many violins brought to him for repair as "cheese boxes, not worth over twenty-five dollars at Christmas time." Yet the owners often thought them valuable. He showed his hand over the prices paid for them to some private individual. The bows were often as unpromising, with all the shape and resiliency gone from the sick and most of the bow hairs missing.

The violin must be reasonably good, and the bow too, if beautiful violin tone is the object. Too often people are misled by the fallacy of buying a cheap

The Violinist Draws a Tone

by Kathryn Sanders Rieder

instrument until the child learns. They plan to buy a better one when he proves himself. Many times this only results in handicapping the child so greatly that he is defeated before he starts. Artists take great care to have the best, though their skill could compensate for much, yet the child with no skill is given the additional burden of a poor sounding instrument with pegs that will not turn and bridges that warp and snap. A good instrument is an investment, and may always be resold for its worth if that becomes necessary.

The violin must be adapted to the size and individual characteristics of the player. Too many children go on playing on half-sized instruments when they have outgrown them and far too many play on instruments that are too large for them. A close relationship in proportions should exist. Length of the violin and length of the pupils arm must be considered. The size and type of the pupil's hand makes further demands. Upon the length of the pupil's neck depends the type of chin rest and the necessary type of shoulder pad.

All of this is important, for as nearly as possible, the violin and the player should be one. Efficiency in violin playing as in many other things is dependent on the adequacy of the equipment used. Some violins are the better for age but it does not follow that all old violins are good ones. Most of them are not; the country is flooded with old violins which are not even handmade. Only an expert's opinion on the violin has value; a person who handles and judges many violins professionally can advise the best instrument to be had in the desired price range. The expert teacher can see that the violin fits the particular student, though these two experts may sometimes be one.

Importance of Correct Position

Young players interested in improving their violin tone will do well to check their position carefully. Unless the violin is held securely by the jaw, with the thumb tucked under the chin, the bow will be held instant, unhampered movement, no competence can be gained. Unless the violin is supported without assistance from the hand the tone will be affected by the slight jarring or vibrating as the bow is held, and positions are called for. Unless the bow arm is relaxed, ready for free, full bow sweeps, that seem to come from between the shoulder blades, as readily as the easy stroke from the elbow or wrist, unless fingers and arms are relaxed and supple, yet controlled, the tone will reflect the tightening.

It is a good practice to check the path of the bow by observing it in the mirror. Is the line of the bow straight with the bridge? Is the bow held in a business-as-usual spoils good tone. In general the bow should travel midway between bridge and fingerboard. However, after the pupil has advanced somewhat he should be told that he should produce a tone both above and below the shoulder bow near the bridge, while to produce a soft tone, he may bow nearer the fingerboard.

Is there enough rosin on the bow? Most young players use too little rosin. Is the tone even in business-as-usual as loud at the tip of the bow as at the frog? Slight wrist pressure at the tip balances this.

Much practice on open tones enables the young player

er to get a correct conception of uninterrupted flow of tone, of learning to change the direction of the bow without its being heard in the tone produced. Too often the young player has his mind on the fingers and finding the next position needed to produce the correct pitch. Playing and listening to open tones allows him to concentrate not only on the tone produced but on the accompanying feeling present in his hands and arms, the correct posture of the body, to produce the correct control so that it seems almost a part of him instead of some foreign, clumsy addition which he supports awkwardly and with effort.

The Habit of Listening

Tone is affected by the firmness and sureness with which the fingers are set upon the strings. Many young players wear their nails too long for them ever to play with the finger tips. Unless nails are trimmed short to allow playing on the tips, the strength in the correct finger position is lost, and the firm flesh pads never form on the finger tips. Many, when first practicing, find tiny callouses forming the finger tips. This gives way to the firm finger tips that snap into place surely, like tiny hammers.

The habit of listening first affects tone. The mental conception of tone and pitch should precede playing. Many young players do not listen until after they have played. They need to cultivate keenness of hearing, to listen to fine tone and then try to reproduce it on their own instruments. It is the same with pitch. They need to practice hearing before playing. A good ear is the violinist's friend and much can be done to improve the keenness and discrimination with which it hears. Many people do not hear well because they do not give their full attention. It is not so much their ear which is at fault as it is the mind which is permitted to wander. If good violin tone is to result we must change minds that slide over details into minds that think and discriminate between good and bad.

The Vibrato and Good Tone

Good tone can not be considered without reference to vibrato. A long and steady vibrato is a must. Pupils are eager to learn this special effect and it is a study to be encouraged. Mr. Harold Berkley, Violin Editor of *The Etude*, in an article in the issue for July 1944, explains problems presented by vibrato. He gives detail and gives specific, helpful instruction for developing a good vibrato.

Once the pupil has learned the concept of good tone, once he has produced good tone, he has a new degree of enthusiasm for all violin playing. He takes more interest in playing the studies, which sound altogether different with the pleasing tone he has learned. He has the feeling of success as he plays efficiently and capably on even simple open string tone.

Whether he ever attains brilliant technique, whether or not he has the wonderful natural equipment to make a professional, he can know the pleasure of the cultivated musical amateur. He can generate joy in beautiful solos, play a reliable part in his school orchestra or string quartet, and he will be started on the right path of becoming all he has it in him to be as a competent violinist. . . .

"I am not concerned about the educational, sociological, or material value to those who study music; it is the human individual is enough for me."

—HENRIK WILHEM VAN LOON.

VIOLIN

Edited by Harold Berkley

"FORWARD MARCH WITH MUSIC"

MARCH, 1946

THE ETUDE

When Shall Ann Begin Piano Lessons?

Q. Ann is five and one-half years old, and I am wondering whether she should have formal music lessons now...

A. Ann has heard music all her life—recording every day, though hardly I wonder whether her interest now...

A. Your letter interests me greatly, and so does Ann—I'd like to meet her...

I would be difficult for me to teach Ann, because I am a very poor pianist...

A. I have looked into a few dozen books, including the new "Harvard Dictionary of Music"...

As to supplementary study, I suggest that you get a copy of my book "Music Notation and Terminology"...

Elizabeth Coolidge was born in Chicago on October 30, 1864, the daughter of the socially prominent Albert Sprague...

Elizabeth was twenty-seven when she married Dr. Frederick Shurtleiff Coolidge...

A friend suggested that Mrs. Coolidge engage a piano quartet to help her during the days over which sickness, her husband's death, grief, and loneliness had cast shadows...

A good-natured autocrat, Mrs. Coolidge always liked to manage things by herself, avoiding half-ranging committees...

Many of Mrs. Coolidge's philanthropies will never be known, since she has the same feeling for utility which she has for yellow fever...

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary

Where Did the Sixths Get Their Names?

Q. Will you please refer me to a book that gives the origin of why and how French, German, and Italian sixth got their names?

A. I have looked into a half a dozen books, including the new "Harvard Dictionary of Music"...

Shall I Use the Pedal in Playing Bach?

Q. I used to study piano, but of late years I have not been able to carry on because of other duties...

A. The answer to your question is twofold: In the first place, there was no such thing as a damper pedal when Bach wrote his music...

Advice to a High School Student

Q. I am sixteen years old and have studied piano for four years but unfortunately have little time to practice...

A. I am a sophomore and with two and one-half years of study before graduating from high school...

A. It concerns me that you are doing just the right things, though probably add some Haydn, Mozart, and more Bach...

As to supplementary study, I suggest that you get a copy of my book "Music Notation and Terminology"...

How to Play a Grace Note

Q. I am enclosing the last few bars of Mendelssohn's Scherzo...



A. Grace notes are interpreted so variously that I never hesitate to tell you one positively that his way is wrong. However, in this case I feel so strongly that the musical effect produced by your method is so good...

WERE IT NOT for Elizabeth Sprague Coolidge, chamber music in the United States might still be classified with powdered wigs, harpsichords, and eighteenth century drawing rooms...

Since all her protégés at one time or another wrote a work in her honor and since she commissioned the dozens of pieces annually...

The Elizabeth Coolidge Auditorium, a handsome \$60,000 structure adjoining the Library of Congress, was dedicated in 1924...

The Projects Begin Elizabeth Coolidge was born in Chicago on October 30, 1864, the daughter of the socially prominent Albert Sprague...

Elizabeth was twenty-seven when she married Dr. Frederick Shurtleiff Coolidge, a distinguished Boston surgeon who spent his childhood in crippled children. One son was born to them...

A friend suggested that Mrs. Coolidge engage a piano quartet to help her during the days over which sickness, her husband's death, grief, and loneliness had cast shadows...

A good-natured autocrat, Mrs. Coolidge always liked to manage things by herself, avoiding half-ranging committees...

A Notable Friend of Music

From a Conference with

Elizabeth Sprague Coolidge

Noted Philanthropist

SECURED EXPRESSLY FOR THE ETUDE BY KATHERINE SULLIVAN

Once nature tried to interfere with the fortunes of chamber music by blasting South Mountain with a tremendous wind and rain storm during Festival time...

Occasionally Mrs. Coolidge herself played the piano during a Festival. Although great artists have complimented her on her efficiency at the keyboard...

Her Influence World Wide Mrs. Coolidge would never permit more than five performances to be given at her three day Festivals; she felt that audiences might tire of more...

MRS. ELIZABETH SPRAGUE COOLIDGE

her parents she gave a \$200,000 Memorial Fund to the Chicago Civic Orchestra, to provide pensions for its members...

Although many Americans are unaware of her national role as a music patron, Mrs. Coolidge has received high honors both at home and abroad...

Many of Mrs. Coolidge's philanthropies will never be known, since she has the same feeling for utility which she has for yellow fever...

Varied Philanthropies Once during an international music tour she was riding in a Venetian gondola...

Mrs. Coolidge's gift-giving has been the outstanding character of a rondelay in memory of her father, a Yale graduate, she and her mother built a Memorial Hall which houses that University's entire music department...

her parents she gave a \$200,000 Memorial Fund to the Chicago Civic Orchestra, to provide pensions for its members. Her parents' home in Chicago she turned into a home for Presbyterian Nurses...

This Business of Conducting

by Reginald Stewart

Conductor, Baltimore Symphony Orchestra

WRITTEN EXPRESSLY FOR THE ETUDE

Reginald Stewart, famous as pianist and as conductor, pursues a dual career with equal success in each field. He was born in Edinburgh, Scotland, the son of a professional musician. Talented from childhood, Stewart sang in cathedral choirs and studied with his father until 1914, when the family migrated to the new world. From then on, his musical education progressed, first to Terenty, later to London and Paris. Abroad he studied piano with Isidor Philipp, Arthur Friedheim, and Mark Hambourg. He also worked at harmony, counterpoint, and orchestration with Nadia Boulanger.

Since his American debut as pianist in New York's Town Hall on March 6, 1937, Reginald Stewart has appeared with consistent and growing success in piano recitals throughout the country. His 1941-42 tour was highlighted by an engagement with the New York Philharmonic-Symphony as one of the picked piano soloists of its solo Centennial season. He has appeared also with the Chicago and Detroit orchestras. Mr. Stewart was appointed Director of the Peabody Conservatory of Music in 1941. In 1942, he accepted the conductorship of the Baltimore Symphony Orchestra which he completely reorganized and increased to first-rate players. This, the fourth season under his direction, the orchestra will give over seventy concerts, twenty-eight of them an long concert tours that will take the orchestra from Florida to Canada. Mr. Stewart will also appear as guest conductor with a number of symphony orchestras this season.

—ETUDE'S NEWS.

WHILE the conductor of a symphony orchestra is much publicized individual, the general public knows relatively little about his duties and functions. His favorite breakfast food and fondness for collecting vases of the early Ming period may be common knowledge to many of his admirers but to a deplorable number of them his geometric actions are as incomprehensible as the wigwagging messages sent by a sailor on one battleship to another. To these fascinated but baffled watchers, he is no more than a strange, lone figure who writes before the orchestra in alternate moods of agony and pleasure, these convulsions taking place atop an eminence known as a podium and in full view of the audience. Some learn to ignore or, at least, to tolerate him while others (and these are greatly in the majority) find it impossible to keep from watching the way in which he coaxes a "concert of sweet sounds" from the obedient musicians spread out before him. Laurence McKinley has aptly, if a bit sadly, individualized him as follows:

This Backward Man, this View Obstructor
is known to us as the Conductor.
He beats the time with grace and vim
And sometimes they keep up with him.
But though they're eloquent and snappy
Conductors always seem unhappy.
Their strange grimaces on the podium
Suggest bicarbonate of soda.
May be, perhaps, the proper diet
To keep their inner fires quiet.
They have to think up business capers
To keep them in the daily papers.
Which help them in financial straits
Or fit them for the motion pictures.
Conductors worry all the while
That's why they bow, but never smile.*

Conducting, as we know it today, is about a century old and stems back to Mendelssohn who founded the "elegant school" of conductors during his tenureship of the Gewandhaus concert. Following this came the more modern school of conducting, headed by Richard Wagner and with such men as Hans von Bülow and Hans Richter as high priests. This was succeeded by the present "virtuoso school," so called, the pioneers of which were Felix Mottl, Arthur Niksch and Felix Weingartner. Legends grew up about these men and their fabulous fees which did much to obscure the

* From "People of Note" by Lawrence McKinley, published by E. P. Dutton & Co., Inc.

symphony, new themes are added, developed, and extended until a master work is produced.

If the work is to be played by a symphony orchestra, the composer must next determine which instruments are to play the various themes and harmonies and he must write out all the notes for each instrument. He prepares what is called a "full score" on which the notes for each instrument are written on a separate line. Copyists are then engaged to copy out each instrumentalist's part, putting in not only the notes but rests, expression marks, dynamics, and so forth. It might be said that the score is nothing more nor less than a schedule of instructions, specifications, and detailed drawings, such as an architect might give to a building contractor and which, if followed explicitly, should produce in actual form what has hitherto existed only in the imagination of the architect. To carry the simile of construction a little farther, the general contractor (conductor) then hands out to each of his tradesmen or workers (the orchestra) instruction sheets copying his particular part of the work while reserving for himself the blue print and specifications of the whole (the score), by means of which he is able to supervise and correct the work of the individual while bringing into one harmonic whole the varying activities of the bricklayers, plasterers, carpenters, and electricians.

The Composer's Interpreter

The conductor stands between the composer and the performer as an interpreter of the composer's message. On his interpretation of that message depends the vitality and significance of the performance. By far the greater proportion of the music now being played by symphony orchestras was composed by men who have long since passed from this earthly scene. They are not able to express themselves as to whether their music is being correctly interpreted. We might be shocked if we were to hear how they would conduct

very practical, vitally important role played by the conductor in relaying great music to an audience.

An Increased Interest in Conducting

Today, conducting is no longer an estoteric art. Conservatories of music throughout this country—the Juillard School of Music, the Eastman School of Music, the New England Conservatory of Music and numerous others—are teaching it just as they do piano, voice, violin, and other major subjects. Here at Peabody, for instance, we have had a large class in conducting for a number of years. As a matter of fact, all students at Peabody, no matter what their subject, are taught the basic rudiments of conducting.

Because of this increasing, broad general interest in conducting, I hope I may be forgiven for referring to it as a "business." As a matter of fact, there is an astonishing analogy between conducting and business. To begin with, the businessman usually has to deal with three elements: his material, the means of promoting that material and the market which he is endeavoring to reach. These same three elements also confront the conductor. His material is the music the composer has written, his means are the orchestral musicians under his direction, and his market is the audience gathered either in the concert hall or before the radio loud speaker.

A conductor's function is to select the most suitable material, perfect its production by the best available means and project it to the largest possible market. First, let us look at the material with which the conductor must work. There comes into a man's head, somewhere, sometime, a melody, a theme, a melody. It may be to a Stephen Foster as he dreamed of his "Jeanie with the Light-Brown Hair" or to a Brahms as he works on a new symphony. Now, the simple little tune, Jeanie with the Light-Brown Hair, would not be very attractive if it had no harmonic accompaniment, so the tune is clothed with agreeable harmony. In the case of a



REGINALD STEWART

their own works. Perhaps it is well just as it is. Sometimes ago, Stravinsky conducted a performance of one of his compositions with the New York Philharmonic-Symphony. The next morning, Mr. Olin Downes of the New York Times, while praising the concert, criticized the conductor-composer on the ground that many times during the work he completely ignored his own markings (Continued on Page 180)

PASSING FANCIES

An interesting musical sketch to be played *con rubato* and with great freedom. Note that the thirds in the first and second measures are all played with the first and third fingers, lightly and staccato. The composition requires deft pedaling. Grade 4.

FRANCISCA VALLEJO

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MARCH 1946

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ADAGIO

FROM THE OXFORD SYMPHONY

F. J. HAYDN

Trans. by Percy Goetschius

Haydn wrote his "Oxford Symphony" in 1788. He went to England in 1791, and the Symphony was then performed with great acclaim at Oxford University, where Haydn received at the same time the degree of Mus. Doc. There is an unauthenticated story that the merry Haydn, in leaving the hall, twisted his diploma into a foolscap and put it on the head of a servant, saying, "There, I make you a Doctor of Music!" Of the hundred and more Haydn symphonies, this is one of the most dignified and spirited. Grade 5.

Adagio

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Musical score for the first system of 'JUANITA'. It consists of two staves, Treble and Bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics such as *f*, *p*, *dim.*, *pp*, *mp*, *mf*, *dimin.*, *mf*, *pp*, *pp*, *pp*, *cresc.*, *f*, *f*, *f*, *p cresc.*, *f*, *p*, *piu p*, *pp*, and *morendo*. There are also performance markings like *espress.* and *espress.* with a slur. Fingerings and articulations are indicated throughout.

JUANITA

One of the last compositions of the late Carl Wilhelm Kern, whose font of melody in his 726th opus is just as alluring as in his youthful work. The easy, flowing lilt of an extremely attractive tune should make this very popular. Grade 3 1/2.

Tempo di Valse Lente (♩ = 48)

CARL WILHELM KERN, Op. 726

Musical score for the second system of 'JUANITA'. It consists of two staves, Treble and Bass clef. The key signature is one flat (Bb) and the time signature is 3/4. The music features various dynamics such as *p*, *cresc.*, *dim.*, *rit.*, *a tempo*, *mf*, *a tempo*, *rit.*, *Fine*, *pp*, *p*, *mf*, *p*, *cresc.*, *rit. molto*, and *D.C.*. There are also performance markings like *rit.* and *rit. molto*. Fingerings and articulations are indicated throughout.

IN THE SPOTLIGHT

A sprightly composition suggesting café society. Play it with dash and color but not raggedly. Keep practicing it until it fits the hand like a glove. Grade 3½.

WALTER O'DONNELL

Moderato (♩=120)

LADY OF SEVILLE

This Spanish pastel suggests the ladies of Andalusia, with flowing mantillas, strolling along the *Serpente*, the narrow street of Seville which is reserved for pedestrians. The music of a tango is heard in a café. Play it languidly and gracefully. Grade 4.

RALPH FEDERER

Tempo di Tango (♩=60)

a tempo

a tempo
pp
mp
mf molto cresc.
f
con forza
ff
mf rit. e dim.
mp
a tempo
Amoroso
Fine
ff
fz
mf con molto espressione
p affettuoso
dolce
mf
a tempo
sffz
molto cresc.
rit.
mf
p
D.S. al Fine
mf

IN MERRY ENGLAND

A bright and happy court dance of other days. The melody is original and the harmonic treatment modern, but the spirit harks back to the days of Henry VIII. It should not have exaggerated treatment at any point. Grade 3.

Gaily M.M. ♩ = 120

VERNON LANE

f
f
Fine
mf
cresc.
mf
f
f
TRIO
Più tranquillo
p
f
cresc.
f
D.C.

SAVIOUR, BREATHE AN EVENING BLESSING

GEORGE C. STEBBINS
Trans. by Clarence Kohlmann

Andante sostenuto

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THE EUIDE

MARCH 1946

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GIANTS

(EXCERPT)

SECONDO

JAMES H. ROGERS, Op. 50, No. 2

In slow march time ($\text{♩} = 108$)

f pesante

Fine

f

mf non legato

ten. *mf* *molto cresc.*

ff *mf* *f* *mf* *f*

ff subito *f* *D.C.*

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THE ETUDE

GIANTS

(EXCERPT)

PRIMO

JAMES H. ROGERS, Op. 50, No. 2

In slow march time ($\text{♩} = 108$)

f pesante

Fine *f*

mf

ten. *mf non legato* *ff*

f *mf* *f*

ff *D.C.*

MARCH 1946

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MOLLY FLYNN

Anne Campbell

ELFRIDA PETERSON BLACK

Moderato

mf

1 I have nev-er been to Dub-lin; I have nev-er seen the Isle That's re-
 2 There are peo-ple ev-ry Sun-day, and they're preach-in' loud and long; And they

flect-ed ev-ry morn-ing in the sun of Mol-ly's smile. But if she's the sort that lives there, then I think I shall be-gin To be
 point the way to heav-en with a sto-ry and a song. But our Mol-ly with-out preach-in' draws the world a-way from sin just by

sav-in' up my pen-nies for the land of Mol-ly Flynn. Sure it is-n't what she's say-in'; but a cer-tain way of hers That's a
 look-in' like an an-gel and by be-in' Mol-ly Flynn. And it is-n't that she's prud-ish; there's a twin-kle in her eyes. Why, she'd

reach-in' to my heart-strings; and it draws me close and stirs hid-den chords that make me wish that I were bet-ter than I've been. The best
 laugh if I should tell her that to me she's Par-a-dise! But her beau-ty is so gold-en, and it shines so from with-in, I can

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 THE STUDIOS

1st
 self that I can mus-ter is the one for Mol-ly Flynn.
 see a bit of heav-en when I

2nd
 look at Mol-ly Flynn.

mf *rit*

BY THE WATERS OF MINNETONKA

THURLOW LIEURANCE

Andante moderato

VIOLIN

PIANO

mf *con grazioso*

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Musical score for the left page of "Introspection". It consists of a piano part (Grand Staff) and an organ part (Single Staff). The piano part features a complex rhythmic accompaniment with sixteenth-note patterns. The organ part provides a melodic line with various dynamics and articulations.

Dynamics and markings include: *rit.*, *Fine*, *pp*, *Animato*, *rall.*, *dim.*, and *D.S.*

INTROSPECTION

HAROLD K. MARKS

Prepare (Sw. String 8; Flute 8;
 Gt. Soft Flute 8' Coup. to Sw.
 Ped. Bourdon Coup. to Sw.

With Hammond Organ Registration.

Musical score for the right page of "Introspection". It features three staves: MANUALS (Grand Staff), PEDAL (Single Staff), and a registration section. The registration section includes instructions for Sw. (Swells), Gt. (Greats), and Ped. 41.

Dynamics and markings include: *p*, *With expression*, *rit.*, *Fine*, *mf*, *Gt.*, and *D.C.*

Grade 1.

THE NORTH WIND

Moderately M.M. ♩ = 66

SIDNEY FORREST

mp Last night I heard the north wind blow, "Whoo- whoo." He rat-tled all the win-
 dow panes And called, "Whoo whoo." *mf* He filled the air with flakes of snow; He
 e-ven shook my bed, But I don't mind be-cause I have A brand new sled. *D.C.*

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Grade 2.

SQUIRREL IN THE TREETOP

Allegretto M.M. ♩ = 132

ASTRID RAMSEY

mf *l.h.* *p* *mf* *l.h.* *Fine* *f* *poco rit.* *D.C.*

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THE STUDE

WALTZING TEDDY BEARS

Grade 2.

BOBBS TRAVIS

Moderato con moto (♩ = 63) *p* *ritard.* *mf* *a tempo* *f* *rit.* *D.S.*

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HURRICANE

ADA RICHTER

The Teacher's Round
Table

(Continued from Page 132)

bone, you can add one of the sets of Variations—the *Ah, Vous-Dirais-je Maman*, or the *Minuet* of *Monsieur Dupont*, of the "Dumme Pöbel," one of the *Fantasias in C minor* or the *Adagio in B minor*, the little *D major Rondo*, the gay *Gigue in G*, four or five minuets written at various ages—beginning with the first ones in G and F, and ending with the tragic *Minuet in D* (K. 355) and—well, there are dozens more delightful Mozart compositions to choose from! . . . But I warn you, a Mozart program is the most exciting task anyone can undertake; it is one of the highest goals you can set for yourself.

"Yes, Jasper William Patton, Jr. you've been so patient while we've devoted ourselves to your Nashville colleague—now what's on your mind?" "I just want to say that your articles on Mozart in those June and July issues certainly helped me. Until I read your study of Mozart I always thought he was to be played by children, but I know better now. At present I am studying the *Sonata in B-flat* (K. 315). I've been taking music for five years (am now seventeen) and in all that time never played anything by Mozart, but now that I have learned how to play his music from you and my teacher, I think Mozart will go on the list of my favorite composers along with Chopin and Beethoven. . . . I'm practicing this sonata very hard in order to perfect it. As you said, I want to play Mozart and not NOTMozart."

I am looking forward eagerly to hearing Jasper play that sonata. . . . He will discover that to study a Mozart sonata is like making a life-time friendship. Each year the friendship deepens, new qualities emerge, earlier beauties ripen. With Mozart there is no such thing as coming to an end. To the true Mozartist there is only everprogressing growth merging into richer understanding.

The Köchel Catalog

I am glad to see that both of you give your Mozart sonata its Köchel number. That is the only way specifically to identify any Mozart composition. It isn't exact enough to say "Sonata No. 3, or No. 8" because publishers print them in different orders; or to designate "Sonata in B-flat major," for there are three in that key. Because of the absence of opus numbers, a scholarly nineteenth century musician, Ludwig Köchel (also a botanist and mineralogist) undertook the herculean task of compiling a chronological, descriptive catalog of Mozart's entire output. Köchel performed an invaluable service for music by tracking down the location of hundreds of manuscripts scattered throughout Europe, and culling from this mass material and printed editions—much of it spurious or doubtful—the original works of Wolfgang, the Great. His findings are published in a formidable, thousand page tome. Look at it sometime.

Both of you who gave Köchel labels used the new chronological numbering suggested by Einstein in his revision of the catalog. Since this creates confusion, I advise adhering to Köchel's original numbering which, curiously enough, Einstein himself uses in his recent superb biography of Mozart.

And now may I read part of an extraor-

dinary letter from a young man in Iowa. Sorry I cannot disclose either his identity or the name of the town; indeed, I can quote only a small portion of the letter which is one of the most remarkable I have ever received. Here's what he writes: "Although I read the Round Table regularly I am not a teacher, in fact I am not even a full-time music student. I am sixteen years old, just one of the millions of music-loving Americans who are enjoying the privilege of hearing great music every day. Although I have taken music lessons for several years I haven't had the opportunity of studying under a competent teacher. Nevertheless I have the radio, the phonograph and *Tos Eurus* to enhance my love for music.

"I am not a prodigy and do not have visions of ever becoming a piano virtuoso. However, there is one thing concerning my future about which I am certain. All through life I shall have music, an overflowing abundance of it; for without it my life would be quite empty. . . . It is such writing as yours which deepens my appreciation and understanding of music."

"There, Ladies and Gentlemen, you see our obligation—the Iowa lad has expressed it perfectly, "to deepen the appreciation and understanding of music." That must be every music teacher's tip-top ideal. . . . It is a serious responsibility. . . .

Time to adjourn! . . . Let's have another Young People's Forum soon.

Prodigies and Artists

I have been waiting for an answer on the Round Table page to a famous virtuoso who in a recent article in *The Eurus* advocated that children who are potential artists should be drilled on technique, but given no "pieces" such as being reserved for the hot-pollo who won't amount to much musically anyway.

The emphasis on the technician first has been far too prevalent and is responsible for the virtuoso complex from which our country has suffered. Many of our child prodigies have flunked in adulthood, due undoubtedly to too much training and too little nourishment.

The teacher's mission is to "influence and enrich the life of the child through the experience of beauty" . . . Should this not apply to future teachers so that they will develop into sincere, self-effacing artists whose guiding principle will be not to astonish with their brilliance, but to be leaders into the realm of beauty?—B. A. Callahan

There is not much to add to B. A.'s challenge to the vicious custom of the last generations of producing virtuosi rather than artists except to say that one of the most serious goals in training gifted young students is to achieve the ideal balance of technical drill, training, routine (call it what you will) with the perception and re-creation of the beauty and miracle of the music of the great composers. We all know how difficult it is to hold these in proper solution, especially in the case of young children. The Europeans have leaned too heavily on the technic-first-and-last side to the impairment of musical penetration, while we in America, stressing musical awareness have often neglected technical discipline. If we approach the problem intelligently we ought to be able to find a balanced, middle course, the only one which can reasonably assure the ultimate emergence of the true artist from the chrysalis of gifted youth.

As for our answer to that virtuoso's dictum—we'll just stop long enough to utter a disdainful "Phooey!" . . .

The choice of piano
virtuoso Jose Iturbi

The names Iturbi and Baldwin are inseparable. It is virtually impossible to think of one without the other. For his unique adaptability to the entire range of idioms from Mozart to de Falla, the Baldwin has proved his ideal expressive medium . . . in his own words: "the supreme piano responsiveness."

At the baton, his demand for extreme technical exactness, precise instrumental balance and coordination, is but the wider evidence of his insistence on a piano capable of the soundest artistic values. The Baldwin, Iturbi states, "is incomparably superior in tone, touch and scale."

Baldwin and Baldwin-built Pianos are increasingly available to teachers and pupils as the perfect medium for encouragement and success. Your Baldwin dealer has set one aside so you can hear and play it any time you like. Let him tell you when and how you can own a Baldwin.

Baldwin

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 A FINGER FOR YOUR FINGER
 LEE CORBMAN

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 FOR CLASS OR PRIVATE INSTRUCTION

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BLAKE
 MELODY BOOK, A First Book.
 Little pieces planned to teach the letter-names of the staves, a tone at a time, in both directions simultaneously, so as to assure equal knowledge of both bass and treble clefs... Price, 75 cents

PAULINE HEIDELBERGER
 MELODY BOOK, A Second Book.
 The twelve pieces that make up this book are designed to come after the pupil has learned the notes on the two staves and has played some simple compositions... Price, 45 cents

LEE CORBMAN
HEIDELBERGER
 HAPPY DAYS, Book I. For class or individual instruction. A book that gives the earliest beginner a foundation in piano through actual participation in rhythm, eighth-note, harmony and transposition... Price, 50 cents

LEE CORBMAN
HEIDELBERGER
 CHORD PLAYING AT THE PIANO. A book of melodious pieces by which the pupil is taught to make rapid progress on the piano. Planned to teach chord-playing and the first steps in harmony... Price, \$1.00

MATHILDE BILBRO
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G-346

Can the Small Organ Be Expressive?

(Continued from Page 137)

the writer would suggest the following combinations:

1. Dulciana as solo and Stopped Diapason as accompaniment, with Swell to Great 8' drawn. (The advantage of having the coupler drawn is that a certain degree of expression can thus be effected.)
2. Stopped Diapason, Swell to Great 8' and 4' drawn. The melody is played on the great manual, the accompaniment on the swell. Since both the solo and accompaniment are under expression, this combination (as well as the great manual) is the most expressive one that can be obtained in the "straight" organ.
3. The same combination as above with Swell to Great 10' also drawn.
4. Salicional substituted for Stopped Diapason and used as directed in 2 and 3.
5. Salicional and Stopped Diapason used in 2 or 3.
6. Stopped Diapason and Flute 4' as solo accompanied by Great Dulciana.
7. Stopped Diapason and Salicional accompanied by Dulciana if the latter is properly balanced.
8. All three swell stops accompanied by Dulciana if Dulciana is too soft, Melodia may be used.

As for substitutes for various stops not found in the smaller organs, Salicional and Flute 4' (with tremolo) will suffice for Oboe; this combination will produce the nasal tone that is so secure and better way on an organ of this size. Another possibility for approximating the Oboe is Dulciana provided it has a "bite." Melodia can serve as a substitute for Clarinet or French Horn and had probably better be accompanied by Salicional (with tremolo), as a flute accompanied by a string, or vice versa, generally produces an interesting tonal contrast.

The great Open Diapason can be used at times as a solo stop and makes an admirable substitute for a heavy reed such as Trumpet or Cornopion. As for an accompaniment, all three swell stops will need to be used to give the proper support. The swell to Great 8' coupler could also be used if necessary.

In all combinations involving a solo and accompaniment it should be borne in mind that the solo stop, if used, should be that of the accompaniment manual.

In regard to printed registration, it need not be followed slavishly. Since organs vary so widely in specifications and in the voicing and tonal quality of the pipes, it would be well if every organist would try to bring out the high spots in his organ using the printed registration only more or less as a guide. The organist should at all times keep uppermost in his mind the matter of balancing the manuals with regard to solo and accompaniment. Roughly, the strength of the solo should be the ratio of three to one or at least two to one—to the accompaniment.

If an organ has combination pistons directly beneath each manual, it would be a good idea not to become too dependent upon them if the stops are drawn by hand, the organist will find it as difficult to handle a strange organ since he has had a chance to better observe the characteristics of each stop. In

What of the Shrines of Yesteryear?

(Continued from Page 129)

the Museum, invariably he returns to the Music Room with its four large windows overlooking the park, where impressions of the Master are most vivid. On Tuesday, Thursday, and Friday afternoons, he gave his lessons, accepting no fee whatsoever for them; sometimes they were given singly but for the most part they were presented in ensemble fashion. Seated at the piano, his flowing white hair accentuated by the wine-colored drapes of the room, the aged and domed the scene. Around him were grouped his pupils—all ages and nationalities. Sometimes he played a whole composition, other times a page, a phrase. Then he changed places with his pupils. Constantly encouraging with a kindly word here for some improvement.

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THE ORGANIC CHANGES

Answered by HENRY S. FRY, Mus. Doc.

Q. We have the opportunity of purchasing a new organ for our church. It is not sure but in excellent condition. Our present organ consists of stops on enclosed cases. It is needs its reeds having only an Oboe and very weak strings. The choir organ is no less whatever for them; sometimes they were given singly but for the most part they were presented in ensemble fashion. Seated at the piano, his flowing white hair accentuated by the wine-colored drapes of the room, the aged and domed the scene. Around him were grouped his pupils—all ages and nationalities. Sometimes he played a whole composition, other times a page, a phrase. Then he changed places with his pupils. Constantly encouraging with a kindly word here for some improvement.

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urging the operas of his friend Wagner upon the public—even at the expense of his own popularity. On August 29, 1936, he directed the first performance of "Lohengrin." One of his greatest triumphs occurred on that February night when he arranged a gala performance of "Tannhäuser," honoring the birthday of the Grand Duchess. Liszt chose this opera despite the fact that it had failed so miserably on its first presentation that it had since become the subject of endless jokes throughout Germany.

On this memorable evening as the musicians carefully tuned their instruments, they were aware of a sense of suppressed excitement in the fashionably dressed audience. Then suddenly a tall, slender figure appeared, and was greeted with scattered bursts of applause. Even as Liszt bowed his acknowledgment, his ears were still ringing from calumnies heaped upon him by these same people for daring to present the despised opera. Calmly he moved to the conductor's stand, his flushed cheeks the only visible sign of his intense emotion. A minute later the audience arose as the Grand Duke and the Duchess entered the royal box. Then Liszt raised his baton.

Something of the fiery determination that filled their conductor's heart must have been transmitted to the cast and the orchestra, for they gave an inspired performance. The final curtain recorded a personal triumph—not for the conductor, but for the conductor whose defiance of public opinion had been vindicated. Liszt freely admitted his great debt to Wagner. "I praise God," he subsequently wrote, "for having created such a man as Liszt. He has redeemed me from slavery. Now I believe in myself more than I do in God."

During all these years that Liszt was engrossed in the musical life of the city, he had not neglected its social side. For some time the Princess von Sayn-Wittgenstein had been living in Weimar. Liszt was so madly in love with her that eventually he gave up his hotel apartment and moved to the Wittgenstein castle. At first the Grand Duke and the Duchess disregarded the friendship that developed toward the Princess, but later they became so widespread that they could no longer ignore them.

Weimar openly demonstrated its disapproval of the cigar-smoking Princess. At the same time Liszt was antagonizing the more conservative element by composition, his public appearances, and to encourage "modern" music. The opportunity to even scores soon came. In spite of restraints by some of his friends, Liszt in 1858 presented the "Festspiel of Bagdad," by Peter Cornelius (1824-1874). The opening performance was hissed.

Bitter and disillusioned, Liszt realized that this time it was not the composer but the conductor who was the object of the hostile demonstration. His spirit was completely crushed. After years spent in building up an ideal, he saw it collapse in as many hours. Discouraged, he turned to his friends—only to meet, in many instances, stinging criticism. Finally he submitted his resignation to the Grand Duke. As soon as the musician could wind up his affairs, he followed the Princess to Rome. When the Pope refused to sanction his resignation, he resolved to enter the Church. At fifty-four he withdrew from the world of music to take minor orders, later becoming an abbot.

In spite of the great spiritual consolation which he derived from his religious life, Liszt was not without his share of worldly concerns. He was Music Director, he never ceased

Violin Questions

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

An Apparently Worth-While Instrument

F. E. M., Prince Edward Island—The label in your violin is an accurate transcription of one frequently used by Niccolò Amati. But, as you realize, that is no assurance the instrument is genuine. There are many very inferior Amatis that have the same label. However, the violinist you mention would not have been so interested in it had it possessed some unusual quality. So it might pay you to send it to a well-known dealer for appraisal. I should suggest that you send it to Shurgieff & Frey, 119 West 57th Street, or to The Rudolph Wuritzer Co., 120 West 42nd Street, both in New York City. Before you ship it, you should write and ask what the appraisal fee would be, and also ask for advice as to the best way of packing it. And when you send it, insure it for at least \$500. The violin may not be worth that much, but there is no use taking chances.

Concerning the Maker Potcher

Mrs. H. B., Louisiana—The answer to your first letter appeared in THE ETUDE for October, 1945, but by some mischance your initials were given as H. C. Instead of H. B. Carl Gottlob Potcher was a Bohemian who made most of his violins between 1800 and 1830. He was a fairly good maker, and his instruments are worth up to one hundred and fifty dollars. An exceptionally good specimen of his work might be worth somewhat more.

"Make Hastie Slowly"

S. D., Pennsylvania—I am afraid, young man, that you are in a bit too much of a hurry. The study you refer to in Op. 97, No. 1, is not at all easy, and it should be practiced quite slowly for some weeks before you attempt it in the tempo gradually, as you feel you are gaining more and more control. This is the right way to practice any sort of stereo study. You seem to be well advanced for your age, but you would try to cultivate a little more patience—it is almost as important as talent. So don't be in a hurry to play anything fast until you can play it well slowly, then fairly slowly, and then at a moderately rapid tempo.

Maybe It's a Genuine Tomoni

Mrs. J. O. M., New Mexico—Translated, the label in your violin reads "Genuine Tomoni of Bologna, made in it, New Venice in the year 1720." You realize that I cannot tell you whether the violin is genuine or a fake. The wording of the label is accurate. That is the most I can say. A genuine Carl Tomoni violin, however, would be worth between \$150 and \$300. If you wish to have an appraisal, you should write one of the dealers who advertise in THE ETUDE. If a small fee, you would get a full account of its origin and despatchable condition.

Appraisal Suggestions

L. E. M., Indiana—Pretschner violins usually bring between \$100 and \$150, sometimes a little more. As you plan to go to Chicago, I would advise you to take your violin to Lewis & Son, 207 South Wabash Avenue. For a small fee they will gladly give you an appraisal.

Commercial Makers

G. W. S., South Dakota, Heinrich Heberlein was probably the best of a large number of violin makers of that name who worked in Mecklenburg, Germany. They were all commercial makers; that is, they made violins of different grades, according to the demands. Most of their instruments are worth between \$75 and \$250, though some of their most careful copies have sold as high as \$350. The company probably still exists, for it was operating at the outbreak of the war.

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Perhaps It's Genuine

J. A. B., New York—Johann Baptist Schweizer (1790-1865) was a pupil of Giesendorf and worked in Buda-Pest. He was an excellent maker and his instruments have sold for as much as \$1,000. But there are many other good makers. He was the victim of unscrupulous copyists. His story is told in the January 1946 issue of THE ETUDE. Without examining your violin, no one could say whether it is a genuine Schweizer or one of the hundreds of inferior copies that are floating around the violin market.

For Left Hand Technique

Mrs. G. G., Quebec—My cordial thanks for the kind things you say about my department in THE ETUDE. It is nice to be appreciated! The book that I had in mind was of most use to you is Carl Flesch's monumental work in two volumes, "The Art of Violin Playing." Personally, I do not agree with all his ideas, but I think it is a work that should be in the possession of every serious violinist. There is no other book that I know of which analyzes left-hand technique so minutely.

An Instrument by Storioni (?)

Mrs. G. H., Los Angeles—If you have a violin in genuine Storioni, you have a very fine instrument, worth as much as \$3,000. But there are plenty of fake Storionis to be seen. He was one of the last great Cremonese makers, and his work does not rest on the stamp set by some of his predecessors, but a genuine specimen in good condition is a violin to be treasured. I suggest that you refer to The Rudolph Wuritzer Co., 120 West 42nd Street, New York City. For a small fee they will appraise it, and if you wish to sell it, will advise you how best to go about doing so.

Teaching a Young Daughter

Mrs. H. H., Hartford—I see no reason at all why you should not teach your young daughter very successfully, at least for a few years. Apparently you had good schooling, and your child seems keen and unusually precocious for her age. It is certainly quite unusual for a five-year-old to take a delight in the Double Concerto of Bach and the Brook's Suite for two violins. If you are interested in teaching her, I would suggest the first book of the Violin Method, together with the "Fiddle Finger Forms" by Howard Lee Koch. The "Very First Violin Book" by Bob Ross and his daughter is also a very good book, so soon as your daughter's interest is fully awakened. The first book of the Violin Method by Nicholas Loreux, and later the first book of the "Fiddle Finger Forms" by Wesley Sorlag, the "Tune-a-Day" by Paul Henning, and the "Learn with Tunes" books by Carl Grissan are all valuable.

If you do not write to the publishers of THE ETUDE and ask if they can supply you with the issues of the magazine for November, 1945, and December, 1945, you will find in these issues I had an article discussing teaching material at some length. Your child is evidently very musical, and the time and trouble you take with her will, I feel, be very well spent.

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Religion courses leading to the Master of Arts and the Doctor of Philosophy degrees, and in the Graduate School of Fine Arts courses leading to the Master of Arts and the Master of Fine Arts degrees in music and speech. The Bob Jones College Academy affords splendid opportunities for high school training.

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What of the Shrines of Yesteryear?

(Continued from Page 168)

posed underwent a musical transformation. Liszt, virtuoso of the piano, disappeared; in his place "Liszt of Weimar"

emerged—conductor of royal opera, composer of the famed chaconnes and symphonic poems, teacher of many masters, and ardent propagandist for the new in music. Liszt's dream of making Weimar the center of contemporary music made him the unflinching friend of the struggling young musician. Smetana appealed to him for aid in starting his conservatory in Prague; Liszt gave for words

of approbation. He encouraged the debuts of Rubinstein, Joachim and Franck, and aided Schumann, Chopin, von Bülow, Berlioz, Saint-Saëns, and MacDowell. As court conductor, Liszt was unwaveringly loyal to his friends, at no time showing any trace of jealousy or ill will. During the thirteen years that he was Music Director, he never ceased

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The World of Music

"Music News from Everywhere"

ARTURO TOSCANINI celebrated the fiftieth anniversary of his conducting of the world premiere of Puccini's "La Bohème" with a brilliant radio performance of the opera on the General Motors Symphony of the Air. The first two acts were performed on February 3 and the third and fourth acts on February 10. The cast included Licia Albanese, Jan Peerce, Francesco Valentini, Nicola Mosconi, George Cehanovsky and Salvatore Baccaloni, all of the Metropolitan Opera, and a new comer, Anne McKnight, who made her debut on this occasion. Miss McKnight, a student at the Juilliard School of Music, was selected by Maestro Toscanini after he had auditioned many "name" singers.



FRANCESCO VALENTINO

of Directors from 1919 to 1929, and was National President from 1919 to 1921. She was a charter member of the Tuesday Musical Club of Akron and was active in many other organizations.

THE STONEWALL BRIGADE BAND, "Stonewall Jackson's Own Band," recently celebrated its one hundredth anniversary. It is one of the four oldest amateur bands in existence in this country. It was originally organized as the "Mountain Sax-Horn Band," but at the beginning of War Between the States it was mustered into service as the Fifth Virginia Regimental Band.

LOUIS BACHNER, author, teacher, and coach of many noted singers, died December 26, in New York City. Mr. Bachner was born in New York, and began his career as a pianist. At twenty-one he was soloist with the Boston Symphony Orchestra. After several years as piano instructor at the Peabody Conservatory in Baltimore, Mr. Bachner gave up the piano and devoted himself entirely to teaching voice. For twenty-six years he taught singing in Germany. He numbered among his pupils Marie Jorte Lawrence and Lily Djane.

ARTHUR RODZINSKI has been rebaptized as conductor of the New York Philharmonic-Symphony Orchestra for the 1946-47 season. Four guest conductors are also announced—Charles Munch, Bruno Walter, Leopold Stokowski, and George Szell.

THE NINTH SYMPHONY of Shostakovich received his first performance outside of Russia when it was played on December 13 and 14 by the Prague Philharmonic Orchestra, with Rafael Kubelik conducting.

CHARLOTTE RYAN, former Metropolitan Opera soprano, died in New York City on January 5. She had been a member of the Metropolitan from 1922 to 1930. Born in Pittsburgh, Miss Ryan studied with Wallace Goodrich at the New England Conservatory and with Frank La Forge in New York. For two years before joining the Metropolitan Opera she had been the soprano of the La Forge Quartet.

AN EXTENSIVE REORGANIZATION of the Juilliard School of Music has been announced by William Schuman, American composer, recently appointed president of the school. An important administrative change is the amalgamation of the Institute of Musical Art into a single unit—the Juilliard School of Music.

MRS. GERTRUDE PENFIELD SEIBERLING, distinguished patron of music, for many years active in the National Federation of Music Clubs, died early in January in Akron, Ohio. The wife of F. A. Seiberling, founder of the Goodrich Tire & Rubber Co., she was widely known for her varied activities in the field of music. She became a life member in the National Federation of Music Clubs in 1916, was on the Board



Mrs. Gertrude Penfield Seiberling

his credit, one of the greatest being his creation in this country of the title role of Mousorgsky's "Boris Godunoff." This occurred on March 10, 1913, with Arturo Toscanini conducting.

HARRY VON TILZER, pioneer popular song writer, who created such "hit" tunes as *Wait Till the Sun Shines, Nellie*, and *Bye Bye in a Ghied Cage*, died suddenly in New York City on January 10. He was considered to be one of the last links with the New York of the era when music halls flourished. He wrote countless songs for the music hall and vaudeville stage; his published works were said to be around two thousand. Mr. Von Tilzer was born in Goshen, Indiana, in 1873, and became a member of the publishing firm, Shapiro, Bernstein & von Tilzer, and in 1902 formed his own publishing company.

Vladimir Dukelsky's new concert for violinello was given its New York premiere in January, when it was played by Gregor Piatigorsky and the Boston Symphony Orchestra under the direction of Dr. Koussevitzky.

Competitions

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1946; full details may be secured by writing to Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

THE FOURTH ANNUAL Young Composers' Contests of the National Federation of Music Clubs has been announced. A total of \$300 in awards is offered for composers in three classes. Class One, for which the prizes are fifty and twenty-five dollars, is for a choral work with or without accompaniment. Class Two, with similar awards, is for a string quartet, or a chamber instrumental combination without piano. Class Three, with a first prize of one hundred dollars and a second prize of fifty dollars, is for a composition for small orchestra. Composers between the ages of sixteen and twenty-one are eligible. The closing date is April 1, 1946, and full details may be secured from Marion Bauer, Chairman, 115 West 73rd Street, New York 23, N. Y.

A CASH AWARD of one thousand dollars is the prize announced in September, 1946, to the contestant showing the highest musical attainments in the presentation of a required program of piano compositions by Claude Debussy. All details may be secured by addressing The Debussy Prize Committee, c/o 3508 Clay Street, San Francisco 18, California.

THE SCHOOL OF MUSIC of De Paul University, Chicago, announces an Inter-American Chopin Contest, the finals of which will be held in Chicago in May, 1946. The contest is to select the outstanding Chopin pianist of the hemisphere and entries are invited from the United States, Mexico, Central America, and South America. The first prize is one thousand dollars. Details may be secured by writing to De Paul University, 64 East Lake Street, Chicago 1, Illinois.

The Field of the Viola

(Continued from Page 172)

three times before the bowing comes out at its original starting place; in quintuplets, it has to be played five times.

"How advanced should a violinist be before he begins to play the viola? That is another question which often comes up. To my mind, the size of the hand is the determining factor, not technical advancement. A viola is obviously too large an instrument for a young child, but soon as a student is able to handle a full-sized violin comfortably he can usually play on a small viola. The technical became a member of the publishing firm, Shapiro, Bernstein & von Tilzer, and in 1902 formed his own publishing company.

"I have always thought that the viola is the ideal instrument for the adult beginner. If his ambitions are relatively modest, he can usually get a great deal of satisfaction himself, and pass it on to others, much sooner than if he started on the violin. For example, in the field of chamber music, which is generally the ambition of an adult beginner, the technical demands on a violist in Haydn or Mozart quartet are much lighter than they are on the first violinist. And he has his particular field to himself; he is not in competition with another player of the same instrument, as he would be if he were playing second violin. There is a great appeal in this!

A New Interest in the Viola

"It is most encouraging to know that a new and alive interest in the viola is rising throughout the country. The field is wide open. There is a bigger demand for violas now than ever before, and the demand greatly exceeds the supply. In whatever field he may choose, the trained violist has a big future. And there is plenty of good music for him to play. Aside from the symphonic, operatic, and chamber music repertoires, there is a wealth of the solo music awaiting him. In addition to the many successful transcriptions of violin solos, there are hundreds of original viola solos of genuine musical worth. It is a pity that more people do not realize the extent of the viola repertoire. Not all of it is great music, of course, but most of it is well worth hearing.

Just a word to viola students: Hold your viola up! Too many of you let it drop in a very ugly fashion, with detrimental effect on the tone. All good violinists hold their instruments well up and there is no reason why violists should not. Granted that a viola weighs a few ounces more than a violin, the difference is not enough to excuse a bad posture. Hold the viola up—you will look better!

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Junior Etude

Edited by

ELIZABETH A. GEST

Junior Club Outline

No. 44, MacDowell

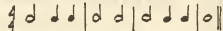
1. Edward Alexander MacDowell, one of the best known American composers, was born in New York, in 1861 and died in 1908. Look up his biography in your musical history and tell a few things about him.
2. In what University in America did he teach?
3. Name the compositions of his which you can play or have heard.

TERMS

4. Define harmony.
5. Define melody.
6. What is meant by synopocism?
- KEYBOARD HARMONY
7. Play a phrase in the rhythm given herewith, using the tonic, subdominant and dominant seventh chords.

PROGRAM

A program of MacDowell's music should not be difficult to arrange, as he wrote some simple and lovely things, such as *To a Wild Rose*. If you ever see any compositions published under the name of Edgar Thorn, these were also written by MacDowell. Besides the records of his small piano pieces, try to hear the recording of his concerto for piano and orchestra. This concerto was introduced to American audiences by his former teacher, Teresa Carreno, one of the world's great pianists.



A Fable

by Elaine Barkway

The day of the recital arrived and all details were arranged. Miss Harris was arranging the flowers when a tall, angular girl entered. "Miss Harris," she said, "I know I should have told you before, but I just can not play tonight."

"What is the matter?" asked Miss Harris.

"Well, you know I have had lessons for only six months and I play like a small child, even if I am fourteen. I'm afraid the audience will think I'm dumb. If I were younger, it would be all right."

"Eva," began Miss Harris, "you are bright and you have made good progress. Besides it isn't what others think of us that molds our lives; it is what we ourselves know we are that counts. Let me tell you a fable."

"Once upon a time, the story goes, a fat little worm rested all winter in his downy bed of thistle down, but now, feeling the warm sunshine of spring, he cracked a doorway in his tiny chrysalis, when a fuzzy caterpillar crept by. 'Hi, brother,' it called. 'Better stay inside. Nothing out here but rough bark and stones. Wish I'd known when I was well off.' So the little worm drew back. Then she started out again when a big bumble bee went by. 'Better stay in-



Katy-Did

by Alfred J. Tooke

I found a clever Katy-did,
A-playing on his fiddle-string;
As by the pasture gate he hid;
And when I asked who made the thing,
He said, "Katy-did! Katy-did!"

He kept right on and played some more.

I asked the merry Katy-did,
"Please, will you tell who wrote the score?"
And I am glad to say, he did,
He said, "Katy-did! Katy-did!"

I asked who taught him how to play.

I might have known!! Katy-did.

He also prepared the same day,
I guess he found a mate, he did.
Or Katy-did!

Dora's Harmony Lesson

by H. Cornell

DORA brought her hands down on the keyboard with a crash and spun around on the stool as she remarked, "We have to write dominant seventh chords in all major keys and find them on the keyboard for our exam tomorrow and I think they are hard!"

Cousin Lucy glanced up from her knitting. "Now Dora, don't talk like that. You know the dominant seventh chord is built on the dominant triad, and you know that is built on the fifth degree of the scale. It is very easy if you know your scales and triads."

"Oh, I know them, all right," answered Dora with certainty.

"Then you know that in a major scale the major triads are built on the first degree, called the tonic triad, on the fourth degree, called the subdominant triad, and on the fifth degree, called the dominant triad. And you know that in root position, these are formed by playing every other tone in the scale. C-E-G, for instance, is the tonic triad in the scale of C major, or every other tone, beginning on C. F-A-C is the subdominant triad, or every other tone beginning on F; and G-B-D is the dominant triad, or every other tone of the C scale beginning on G. So, if you add a fourth tone to your dominant triad, also in the every other tone pattern, you will have a dominant seventh chord, and that's all there is to it."

Dora swung back to her keyboard and put her fingers over the G-B-D-F. "Well, there it is," she remarked joyously, "and I suppose it is called seventh because the last tone is a seventh higher than the root. I think I remember Miss Elmer explaining that to us."

"Right," said Cousin Lucy. "And now see if you can build, very quickly, the dominant seventh chord in B major."

Dora placed her finger on F-sharp. "Now I put my finger on every other tone of the B major scale, beginning on F-sharp until I have four tones. Why, of course. It comes out to F-sharp, A-sharp, C-sharp, E."

"Of course it does," answered Cousin Lucy. "You will be all right at your examination tomorrow, I am sure."

"Yes, I feel lots better about it now," said Dora.

"Next to the tonic chord," continued Cousin Lucy, "the dominant seventh chord is probably the most frequently used chord in music. You must learn to recognize it quickly whenever you hear it or see it."

"I am," said Dora.

"You are what?" asked Cousin Lucy, curiously.

"Learning to recognize it," said Dora, as she went on with her practicing.

Game of Musical Spell

by Ruby D. Austin

At your grocery store purchase some alphabet macaroni. Pour it into a dish or box. Each player takes a handful and from these letters he is to spell as many words relating to music as he can. The player with the longest list of words when "time is up" is the winner.

Eyes Straight Ahead

by Glady's Hutchinson

When you are walking on the sidewalk you hold your head up and keep eyes straight ahead. A quick glance with the eyes is all that is necessary now and then to prevent stumbling at a curb. (And a glance with the eyes does not mean drooping the head.)

When you are driving a car you hold your head up and keep your eyes on the roadway ahead. A quick glance with the eyes at passing traffic or side roads is all that is necessary now and then to be a safe driver. (And a glance with the eyes does not mean turning the head.)

Just as in driving a car or walking on the sidewalk, when you are reading music hold your head up and keep eyes straight ahead. A quick glance with the eyes at the keyboard now and then is all that is necessary, and this does not mean drooping the head. If you drop your head you will surely have a stumble or an accident with a note, or a rhythm, or a fingering, or hand position or something.

So remember, eyes straight ahead on the staff-roadway or sidewalk.

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the best and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.
Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of March. Results of contest will appear in July. Subject for essay contest this month, "Practicing."

The Chorus

(Prize Winner for December Essay)
Singing in a chorus is certainly lots of fun, but it involves many hours of practice and rehearsal. Two years ago, when I was in the sixth grade I sang in my music teacher's chorus and we gave a cantata. There were about thirty of us in the chorus. I was the youngest, and the oldest was over forty years of age. We presented our cantata in our high school auditorium and there were more than three hundred people present. It was a great success and we earned over two hundred dollars which we gave to the Child Welfare Society. A cantata is a sort of singing story and there are different parts to it. Last Christmas we sang a Christmas cantata in our church and we practiced almost two months for it but it was lots of fun.

Yes, chorus work is lots of fun, and I hope I will be able to sing in another cantata chorus in the future.

Ann M. Martin (Age 13),
Pennsylvania
Prize Winner for December essays in Class A:
Freda Goldblatt (Age 15),
Maine

Honorable Mention for December Essays

Norma Jean Preble; Barbara Compton; Rita Kesting; Mary Sullivan; June Clifley; Betty Maier; Ora Prentice; James Williams; Tom Draper; Ethel Morley; George Werner; Florence Mead; Genevieve Eshbeyn Steinbach; Georgia McMurtrie; Jeanne Deshaies; Geraldine Heist; Marvin White; Lucile Lester; Betty Chapin; Bertha Grunsky; Anne Dolosov; Eldora Lewis; Doris Barnes; Mary Molwaty; Esther Mitchell; Laura Whittles; Jerry Thomson; Marian Barrett.

DEAR JUNIOR ETUDE:
Ever since I started piano lessons I like music more and more. Here are two good reasons for being interested in music: one is for my personal pleasure, and one is for everybody else who enjoys music. I am the only one in my family studying music but I have an uncle in the South Pacific who plays the trumpet and he says he will be glad to come back and play the trumpet and I will accompany him on the piano.
From
AMELIA BARRIS (Age 11),
District of Columbia



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THE COVER FOR THIS MONTH—The water color sketch serving as the cover subject for this issue of *The Etude* was a runner-up in this magazine's contest, in which only students of the Philadelphia Museum School of Industrial Art participated. It is the work of Miss Dorothy Sinn.

The violin maker's shop depicted is typical of those to be found today in the majority of our leading cities, tucked away on secondary shopping streets or smaller streets adjacent thereto. Just how many professional violin makers there are in America is not known, but the list doubtless would run into the hundreds. More, many of these artist-craftsmen produce remarkably fine instruments which are so highly esteemed by outstanding soloists and virtuosos that violinists and cellists in the top-ranking orchestras that they can command big prices for them. Perhaps a few hundred years hence some of these instruments will be prized as among the greatest examples of the instrument maker's art of all time.

The old music master depicted leaving the shop for the population tonorial parlor on the barber shop in the background suggests the time before the turn of the century. The old master likewise suggests the many who will not trust their beloved instruments to other than competent craftsmen when repairs or adjustments are needed.

How many violin makers, not repairmen, but those who actually live by making violins do you know in your home town or city? Miss Sinn, no doubt, had a good time in locating this old violin shop and making a sketch of it. The name on the window, of course, is not intended to have any similarity to any known violin maker living or dead.

MAKING THIS SUMMER PROFITABLE—Although some sections of our country may have snow and other reminders of winter yet around, it is not too early for the progressive music teacher to plan special summer music classes. Technic and repertoire classes, of course, can be started for regular students, and for these students as well as for new students, special classes may readily be conducted covering different branches of music, such as Harmony, Counterpoint, History of Music, Musical Appreciation, etc. With such books as *Standard History of Music* by Dr. James Francis Cooke, *History of Music for Teachers* by Dr. Preston Ware Orlin, *Outlines of Musical History* by Prof. C. G. Hamilton, *Masters of the Symphony* by Dr. Percy Goetschius, *Musical Instruments* by Dr. E. S. Kelley, and others it will be easy to conduct such classes.

Special summer work for juveniles should not be forgotten. The younger element can be entrusted to a live teacher in music when the teacher wisely chooses any such books as *Young Folks' Picture History of Music* by Dr. J. F. Cooke, any one of the 20 biographical books in the *Child's Own Book of Great Musicians* series by Thomas Tappan, or any of the books in the *Childhood Days of Great Composers* series by Mrs. Colt and Miss Bampton.

Why not set to arranging for a profitable summer in music. Don't forget also that it pays to encourage young music students to continue as long as possible through the summer holidays. Especially attractive material can be used to heighten interest in the student, particularly with young pupils not being hampered by regular school work.



March, 1946
ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

- Album of Easy Piano Solos.....Stain 40
- The Child Chopin—Little Days of Famous Composers—Lottie Elsworth Cole and Ruth Bampton.....28
- Chord Preludes for the Organ, Book I—Kraft 50
- Classic and Folk Melodies in the First Position for Cello and Piano.....Kraft 40
- Concertaino on Familiar Tunes—For Two Pianos, Four Hands.....Avery 35
- Eighteen Hymn Transcriptions—For Piano.....Kohlmann 45
- Mother Nature Wins—Operetta for Children.....Shokubi-Wellock 30
- Organ Valses—A Story with Music for Piano.....Richter 35
- Peter Rabbit—A Story with Music for Piano.....Richter 35
- Ralph Federer's First Solo Album—Selected First Grade Studies—For Piano.....Lindqvist 25
- Six Melodious Octave Studies—For Piano.....Lindqvist 25
- Themes from the Orchestral Repertory—For Piano.....Levin 40
- The World's Great Waltzes.....King 40

THE CHILD CHOPIN—Little Days of Famous Composers—By Lottie Elsworth Cole and Ruth Bampton—The present widespread interest in Chopin, his music, and his times was first aroused by the motion picture *Chopin*. This excellent picture has recently been given added impetus by the current romantic opera *Polaris*, the score of which has been largely adapted from the composer's Chopin. In keeping with the popular taste *The Childhood Days of Famous Composers* series now adds to its list as the sixth offering *The Child Chopin*. This book follows the same plan as its predecessors. Its varied aspects make it useful in work with children between the ages of five and twelve. The essential elements of the original compositions have been retained in the following easy-to-play arrangements: *Nocturne in E-Flat*, *Military Polonaise (duo)*, *Waltz in A Minor*, *Preludes in A, Theme from Balade in A-Flat*, and the *Butterfly Etude*. Directions for making a miniature stage set, and settings, suggestions for presenting the story and the music as a musical play, a list of recordings of Chopin's music of special interest to children enable the teacher to develop in the child a keener interest in the composer and their music through a correlation of music, art, literature, and drama.

One copy of each customer may be ordered now at the low Advance Offer Cash Price of 20 cents, postpaid.

MOTHER NATURE WINS—An Operetta in Two Acts for Children—Libretto by Max Gleason Shokubi, Music by Annabel S. Wellock—This union and two part operetta requires a cast of juvenile performers from five to thirteen years of age. Five solo voices are needed, and a dancing group of any size can be utilized. The unique stage setting calls for the use of a chorus of trees, who take their places as trees of the forest. But one scene is required, and stage directions are included in the copy.

The story tells of King Winter's ambitions for supremacy and harsh rule over the earth, and his complete change of heart when Mother Nature devises his transformation into the Prince of Spring. A single copy of *MOTHER NATURE WINS* may be ordered now at the special Advance of Publication Cash Price of 30 cents, postpaid.

EIGHTEEN HYMN TRANSCRIPTIONS, For Piano solo, Arranged by Clarence Kohlmann—The demand for new arrangements of familiar hymns has led several talented composers to devise a great deal of time to such work. Among these Clarence Kohlmann has been outstandingly successful because of his remarkable talent for melody and his musicianly arrangements. Third in a series, this book was preceded by the tremendously popular CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS and MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS. The new collection is ideal for the church pianist in accompanying group or solo singing. The Advance of Publication Cash Price is 45 cents, postpaid.

THEMES FROM THE ORCHESTRAL REPERTORY, For Piano, Compiled and Arranged by Lottie Elsworth Cole and Ruth Bampton—This excellent compilation will follow the general plan of Mr. Levin's popular albums for piano solo, *THEMES FROM THE GREAT PIANO CONCERTOS* (75c), *THEMES FROM THE GREAT SYMPHONIES* (75c), and *THEMES FROM THE GREAT OPERAS* (75c). This new collection of well edited, pianistic adaptations, however, will contain slightly more difficult arrangements than its companion volume, with much of its content lying in grades five and six. The twelve numbers to make up this album include: Debussy's *Prelude to the Afternoon of a French Woman*, *Romantic Rhapsody No. 1*, by Enesco; *Nocturne*, from *A Midsummer Night's Dream*, by Mendelssohn; *Thames*, from *Dance Macabre*, by Saint-Saens; *Song of the Moldau*, by Smetana; *Two Themes*, from *Scheherazade*, by Rimsky-Korsakov; the favorite *Theme* from *Pinocchio*, by Shubert; and Tchaikowsky's *Lilting Waltz*, from the *Serenade for Strings*.

One copy of this new book may be ordered now for delivery when published at the special Advance of Publication Cash Price of 40 cents, postpaid. The sale is restricted to the United States and its possessions.

ORGAN VISTAS—The final selection of compositions for this new collection of medium grade organ music has been completed, and the many organists who have ordered this book in advance of publication will soon be receiving their copies.

The pieces in this book have been selected in other of our organ collections, and all are suitable for church service playing. There are close to thirty compositions, with 42 selections suitable for Christmas, Christmas Eve services. The majority of the pieces are original copyrighted works by contemporary composers such as Arthur G. Covert, Charles Norman, Paul Klinger, Roland Diggle, Giuseppe Stabile, and Cyrus S. Mallard. There are also a few choice transcriptions from Johann Sebastian Bach, Franz Liszt, and Franz Liszt. Registration is provided for the Hammond and standard organs.

Organists may yet reserve an advance copy of this useful book at the introductory Cash Price of 90 cents, postpaid.

RALPH FEDERER'S PIANO SOLO ALBUM—In response to demands for an album of Mr. Federer's piano solo compositions, publishing this collection which is highly representative of this composer's gift for melodic writing and harmonic originality. The story tells of King Winter's ambitions for supremacy and harsh rule over the earth, and his complete change of heart when Mother Nature devises his transformation into the Prince of Spring. A single copy of *MOTHER NATURE WINS* may be ordered now at the special Advance of Publication Cash Price of 30 cents, postpaid.

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This Business of Conducting

(Continued from Page 144)

of expression in the score.
Speaking of the tempo of the composer's work reminds me of an experience I enjoyed on a recent piano recital tour. I played a piece, also by Ravel; his famous *Jeux d'Eau*. Before playing it, I explained to the audience that this was music in which the composer described the voices of rustling in the trees, the sound of the birds. In short, it was "atmospheric music." After I had finished playing, a charming lady came up and said, with great sincerity, "Oh, Mr. Stewart, I enjoyed your playing so much! Especially, that one about the rustling wind and the bird and the garden. You made it so real that I could actually smell some of the notes!"
The best material in the world can be ruined in process by faulty production methods, inaccurate workmanship. Where proper standards are a matter of common knowledge, it is very difficult for an inferior article to obtain a market. A successful manager of a business must know his standards, and he must be able to insist on an adherence to them on the part of his staff. Likewise, a good conductor must be the utmost cooperator of skilled instrumentalists if his productions are to be successful in commanding audiences, satisfying as to size and revenue. These days of terrific competition in the musical field, especially in radio where the public is listening to the finest musical organizations continually.

If the conductor is persistent in his efforts towards an ever-better performance; the artistic standards of his organization are bound to rise, though not without pain and difficulty. There are almost certain to be some hard feelings in the process.
Rehearsal Requirements
Before the conductor mounts the podium to open the program, he will have rehearsed every piece thoroughly. Usually, the period devoted to rehearsing is about five times as long as the playing time of the pieces performed; that is, for an average program of ninety minutes, there should be about seven-and-one-half hours of rehearsal. It is at these rehearsals—usually in periods of two-and-one-half hours—that the real work of conducting is done. Here, literally as well as figuratively, we take off our coats, roll up our shirt sleeves and pitch in. Before the rehearsal starts, there has been individual preparation also. Any instrumentalist who wants to keep at the peak of his form must practice constantly. Also, the conductor will have spent some common-sense study during the months carefully of the score, estimating his mind as possible "danger spots" and marking all places calling for special attention.
Bit by bit, the whole work is covered, rather in the same way the tire repair man goes over an inner tube inch by inch, satisfying himself that all the holes have been mended and friction points removed.
The conductor must know exactly how every part of the music should sound and precisely what may be expected of any player. He should have a working knowledge of every instrument, its range, complexities, and idiosyncrasies.

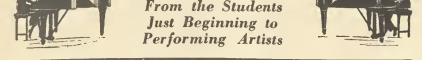
Proper balance of sound is one of the conductor's chief concerns. At times, important themes may easily become obscured by a mass of harmonic or contrapuntal detail. Certain parts must be kept to the fore, sometimes so gently as barely to project above the rest of the music.

Finally, it goes almost without saying that the orchestra must be in tune. It is generally the concertmaster's duty to direct the tuning-up of the orchestra. This is usually done before the entry of the conductor. The Sir Henry Wood of London was for a time so obsessed with the importance of getting absolute accuracy of pitch from his violin section that each player had to appear, with came up and said, with great sincerity, "Oh, Mr. Stewart, I enjoyed your playing so much! Especially, that one about the rustling wind and the bird and the garden. You made it so real that I could actually smell some of the notes!"
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The Audience the Market
And now as to the final element in "This Business of Conducting"—the market. In this connection, I am reminded of the great improvement in audience interest at concerts, the radio and the phonograph. It is interesting to estimate that music in the schools, are responsible. The younger generation knows much more about music than the older. You may be amazed to know that eighty-five per cent of our audiences at the Baltimore Symphony Orchestra concerts is under the age of thirty and a survey of almost every case of concert attendance throughout the country shows a similarly high proportion of youth in attendance.
One important factor of recent development is that the barrier which used to exist between artists and audience is gradually being broken down and there is a much greater feeling of comradeship of intimacy between players and listeners. I have always felt that musicians, ourselves, were to blame for this long-standing barrier. The man on the street has always taken the attitude, "Oh, Bach, Beethoven, Brahms, these composers I could never understand; they are for the high-brow, the intellectual," and we have done very little about this. The market for good music is being broken, all classes of the people, not just the rich nor merely the poor. Everyone should have it, and I am proud that Baltimore has taken a leadership in putting this doctrine to work.
In the seventeenth and eighteenth centuries, music was a court affair, paid for by kings and princes and reserved almost entirely for the aristocratic class. The masses of people never heard an orchestra. Fortunately, we have traveled far since then. People have come to realize that great music is a common heritage. It belongs to all people and they will come to hear it if the performances are good and the prices reasonable, as reasonable as say a movie. This means, of course, larger halls so that a greater number of people can hear music at lower prices. The halls must be acoustically perfect, of course, and as far as the music lovers themselves are concerned, too much emphasis should not be placed on their having to "dress up." I wonder sometimes how many people are kept away by this relatively unimportant bugaboo.

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